JOE KLEIN WATCHES THE DEMOCRATS TRY TO ACT LIKE REPUBLICANS

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NEW YORK

LAST JUDGMENT

How an office romance between a cop's daughter and a suburban husband led to the murder of a federal judge • By Jeanie Kasindorf

THE

WOMAN

Carolee Koster pursued her sex-discrimination case against Chase Manhattan Bank for seven years, insisting she'd been coerced into an affair with her boss and fired when she broke up with him.

THE

FATHER

Charlie Koster, a retired city cop, devoted himself to his daughter's cause and came to believe she'd been mistreated in court.

THE

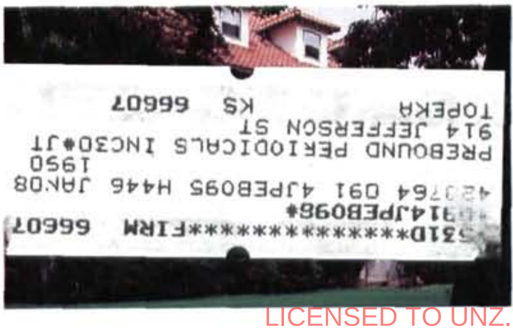
MAN

Allan Ross was a rising bank executive with a wife and a son when he embarked on an affair with his new assistant, Carolee Koster.

THE

SCENE OF THE CRIME

The Daronco family had lived for sixteen years in leafy Pelham Heights.



THE

JUDGE

RICHARD DARONCO WAS clipping the maple in front of his house two days after issuing his decision in the case when Charlie Koster approached and fired four bullets from his .38 revolver. Within minutes, the judge had bled to death and Koster had put a fifth bullet in his own temple.

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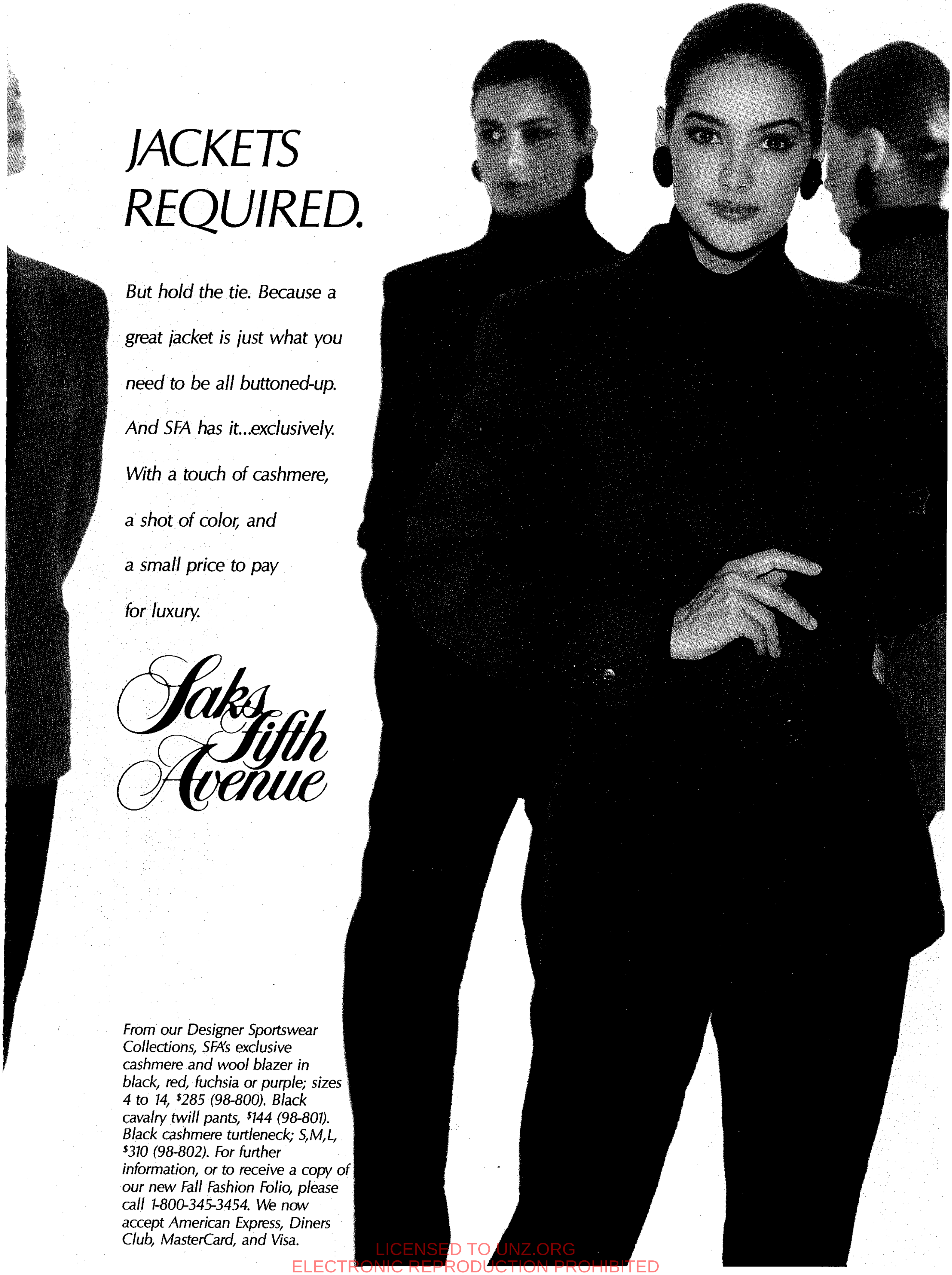

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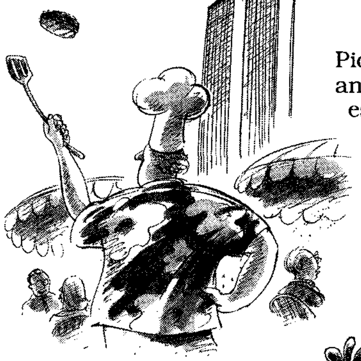
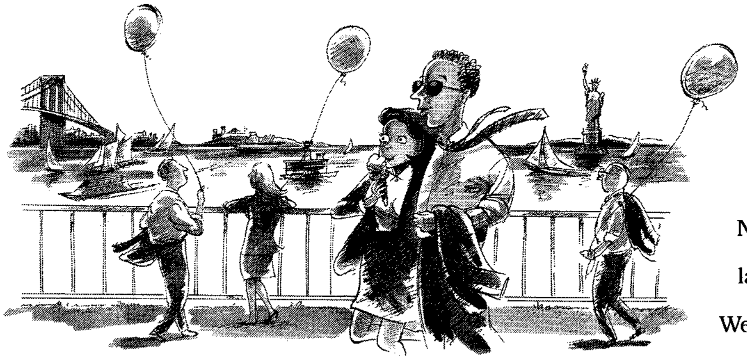
TAKE THE AFTERNOON OFF.

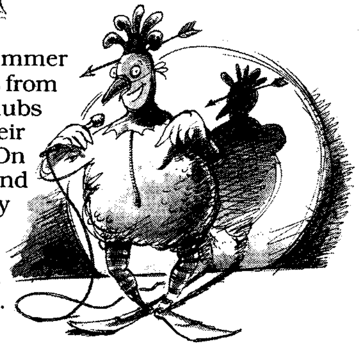
A little stolen pleasure is good for the soul. Especially on a beautiful summer's day. So, one day next week, take the phone off the hook, lock the doors and set sail for the World Trade Center.



Pick up lunch and any other essentials on the Concourse. Or head straight for The Back Yard, our new cookout restaurant on the Plaza.



Take a waterfront stroll along Battery Park City Promenade and watch the harbor traffic sail by. Don't feel guilty—you deserve it. Say hello to the Lady, resplendent in all her new finery.



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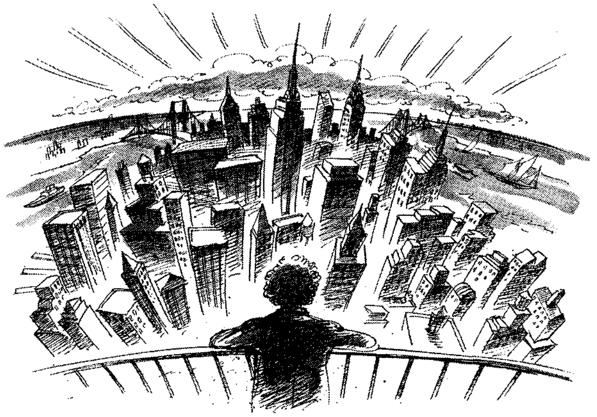

Take a late afternoon trip to the Deck when the crowd has thinned out and get a breath of fresh air 110 stories high. Watch all the work ethic over-achievers head home from work. Have a light snack at The Deck and watch the sun go down.

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THE PORT AUTHORITY OF NY & NJ

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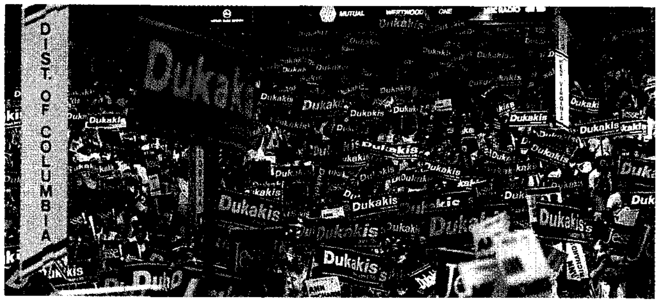
BY JOE KLEIN



Last week in Atlanta, the Democratic Party held a convention that only a regular Democrat could love: There were no major fights about rules, the platform, or who should be the party's candidate—but there wasn't a lot of excitement, either. Indeed, the Democrats, who seemed unified for the first time in a quarter-century, acted just like Republicans. And Michael Stanley Dukakis, who made all the right moves, completed his transformation from a stiff-necked suburban reformer to a formidable national politician.

24 Last Judgment

BY JEANIE KASINDORF

The office romance between Chase Manhattan Bank vice-president Allan Ross and his assistant, Carolee Koster, began quietly in 1979. Though it lasted only a few months, the affair was the catalyst for Koster's wage- and sex-discrimination suit against the bank and Ross, to which she and her parents devoted themselves for almost seven years. In May, federal judge Richard Daronco dismissed all of Koster's claims against Ross and the bank. Two days after that decision was signed, Koster's father murdered the judge and then killed himself. Jeanie Kasindorf unravels the tale of how the romance between a cop's daughter and a suburban husband led to the death of a judge.

34 Adam's Edens

BY MARILYN BETHANY

Adam Tihany is the quintessential late-eighties professional: He is a restaurant designer. And the places Tihany designs—Alo Alo, Bice, Huberts, Metro—usually become the hottest restaurants in town. Known for his subtle use of lighting and exquisite cabinetry, Tihany, who co-owns the restaurant Remi, creates rooms where form follows function. "I don't so much have a style," says the designer, whose current projects include the refurbishing of Le Cirque, "as insight into my clients—not just their present status but their potential."

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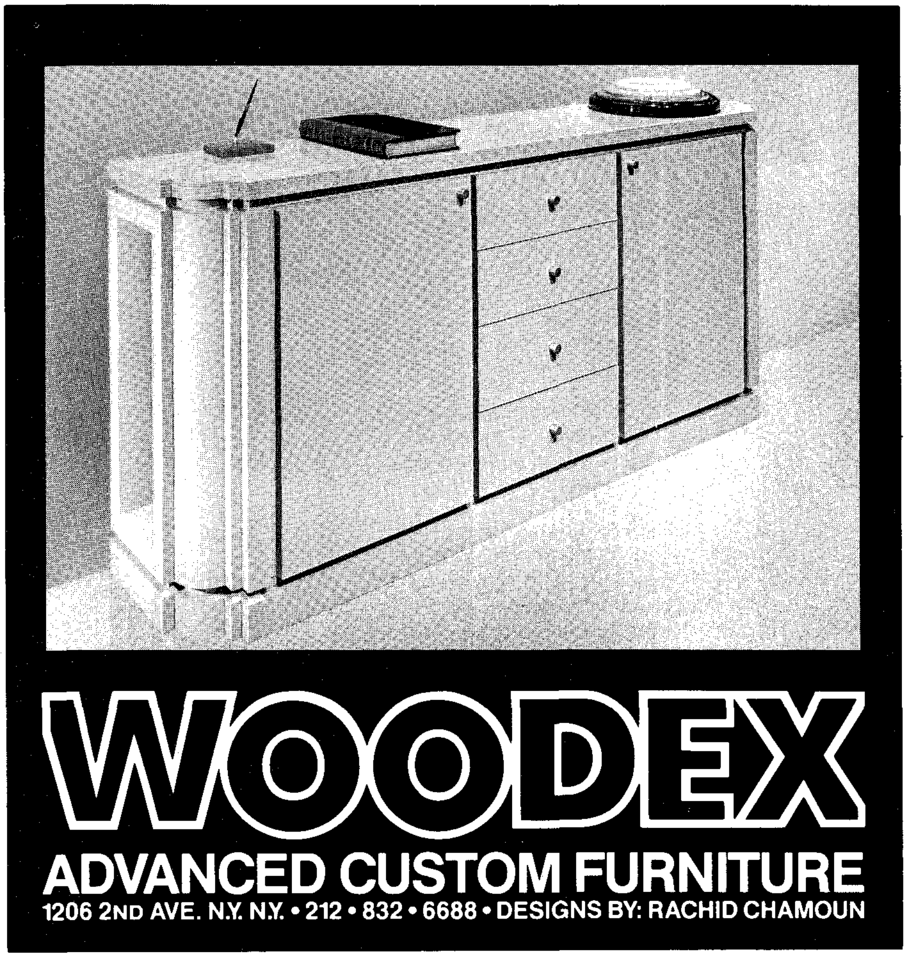

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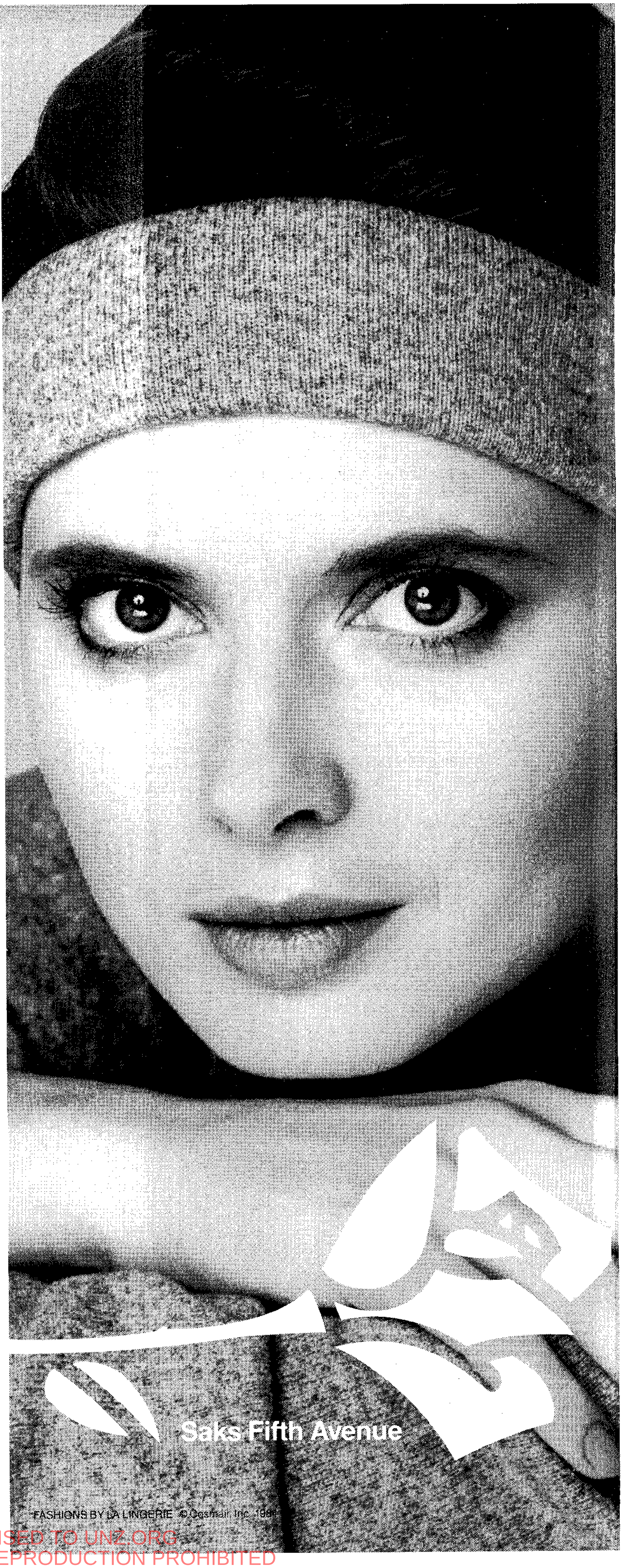
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LETTERS

A Public Service

JANICE HOPKINS TANNE'S ARTICLE "The Other Plague" [July 11] is to be lauded as a comprehensive overview of the current viral-hepatitis problem. The piece helped increase public awareness of the dangers of the disease and how it can be prevented.

In the past week, the American Hepatitis Association Helpline (340-8986) has received more requests for information on hepatitis-B prevention than it had for the previous seven months. Most callers told us they had read the *New York* article and, for the first time, had realized they were at risk. They had no idea that viral hepatitis was as prevalent as it is. They hadn't known how it could be transmitted or how deadly it could be. The 300,000 to 400,000 new cases of hepatitis B each year are preventable, as safe vaccines are available. Awareness of the dangers of the disease will provide the impetus for inoculation.

Positive, responsible articles like this will help save lives.

Gerald Meltzer
President
American Hepatitis Association
Manhattan

I READ "THE OTHER PLAGUE" WITH INterest. Hepatitis B has long-term consequences, and, as Janice Hopkins Tanne noted, those who contract this potentially fatal illness find their lives constricted by it.

It is recommended that volunteer firefighters and ambulance-corps members be vaccinated, and I think the State of New York should pay for inoculation. According to the Westchester Board of Health, the vaccine costs more than $100 a person, and I do not think that volunteers, who give so much to the community, should have to assume the cost themselves.

Paul Feiner
Westchester County Board of Legislators
White Plains, N.Y.

YOUR ARTICLE MENTIONS MANICURES and ear-piercing as possible routes for transmission of hepatitis B. Does the Health Department monitor the sanitary practices of establishments that perform these services? If so, how does one report possible violations, such as not sterilizing instruments between customers? If not, should we be lobbying our City Council representatives for such inspections?

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

I am aware that restaurateurs and food handlers are required to take a course in sanitary practices before starting a business. Perhaps such a course should be mandatory for manicurists and ear-piercers as well—or for anyone else who has the potential to draw blood during the course of the day.

Lynne Jacobs
Manhattan

Editor's note: No agency monitors the sanitary practices of shops that pierce ears. The New York Department of State does license cosmetologists who work in beauty shops, and will respond to complaints of unsanitary conditions (write to the Division of Licensing Services, Department of State, 270 Broadway, New York, New York 10007). Infection from a manicure or ear-piercing is rare; the State Health Department, which tracks the transmission of hepatitis B, has not seen any reports of suspected infection by manicuring instruments or ear-piercing needles. But since a customer is unlikely to be able to tell whether the instrument used has been adequately cleaned and sterilized, there's one way to achieve absolute peace of mind: Get immunized.

JANICE HOPKINS TANNE'S IN-DEPTH REport on hepatitis B was a startling exposé. It was extremely unnerving to learn that a simple manicure or ear-piercing could have such serious repercussions. Knowing that there is a way of preventing the disease makes me wonder why this vaccine is not given as routinely as the Salk vaccine.

Joan Breslow
Stamford, Conn.

THE FIGURE GIVEN FOR THE COST of a vial of the hepatitis-B vaccine ($124) is accurate. However, the cost of inoculating a child under ten is $62, since the vial contains enough vaccine to fully inoculate an adult, and a child requires only half the adult dose.

Constance Santangelo
North Merrick, N.Y.

A Man and His Toys

LIKE MANY OTHERS, I HAVE ADMIRED and respected Donald Trump's success ["Trump's Newest Toy," by John Taylor, July 11]. I've enjoyed reading about his fascinating deals and, to an extent, his fantasy life-style. However, enough is enough. My respect for him is beginning to wane.

In John Taylor's article, I read that Trump does not want to seem like a vulture who would take advantage of someone who is down on his luck. How, then, does Trump justify asking Adnan Khashoggi to pay him one million dollars to change the name of the yacht Khashoggi sold him?

Let's read about someone else for a change.

Susan Levin
Manhattan

ENOUGH ALREADY. YOUR COVER STOries seem to be an inventory of Donald Trump's possessions—his mansion in Palm Beach, his book, now his yacht.

Edward Adler
Manhattan

IF NERO STILL HAUNTS HIS *domus aurea* across from the ancient Colosseum site, he must have drooled over the dilettante decadence of Trump's "newest toy." The classic Monopoly game may soon be in for stiff competition if Parker Bros. or somebody has the imagination to design a Trump game. What exotic pieces players could buy, trade, and risk in the art of the deal: Trump Tower, Trump Parc, Trump's Castle, Mar-A-Lago, the Taj Mahal, the Plaza Hotel, a Puma helicopter, the Trump *Princess*—maybe even a couple of gladiators like Mike Tyson and Michael Spinks (right, Mr. Peepers?).

If being held hostage by hubris and hyperbole is an acceptable Faustian trade-off for the Holy Spirit's liberating gifts of love, joy, and peace, then Skipper Donald may hope for a smooth cruise on the high-rolling waters of Atlantic City's Farley Marina. But if not, his *Princess* may really turn out to be more a hell of a deal than he bargained for.

Mel Lorentzen
Carol Stream, Ill.

SHOULD DONALD TRUMP EVER FIND HIMself falling into "a dark hole of media neglect" ["Mr. Peepers's Nights: Good Night, Irene"], he need only reach for your July 11 issue for plenty of reassurance. His name was mentioned 76 times.

Roger J. Di Paolo
Stow, Ohio

NEW YORK

INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

STICKING TO THE STATUS QUO...AD-SPACE CHASE...THRIFTY AGENTS...ON THE FRUCHER FRONT

BUSH'S PLATFORM IS ALL RIGHT

Don't expect George Bush to try to win over party moderates at the Republican Convention. Top Republican sources are describing Bush's platform, which he will unveil at the August 15 convention in New Orleans, as "nearly identical to the one Reagan won with in 1984." A source says that moderate GOP factions had initially hoped for a new platform, but the only difference from the 1984 agenda will be additional planks on education and the environment.

"They are bitterly disappointed," says the source. "They're calling it '1984-plus.' They're still planning to lobby for changes, but Bush is letting it be known that he will be appearing the conservatives."

A spokesman for Bush, Mark Goodin, says, "We can't discuss specifics, but the vice-president has put a great deal of time and thought into the platform."

WRITERS' STRIKE WALLOPS ICM WALLETS

ICM chairman Jeff Berg has adopted new austerity measures in the wake of the five-month-old writers' strike. Hollywood sources say that Berg has told his West Coast agents to curtail travel and to stop charging meals on their expense accounts. Last May, ICM began a leveraged buy-out of its corporate parent, Josephson International, in order to become a privately held company.

Sources say that department heads from ICM's literary and music divisions have also been asked to limit their expenses voluntarily.

"There aren't going to be any layoffs as far as I know," says top agent Lynn Nesbit, "but we are all trying to be conciliatory and impose some discretionary limits."

Berg would say only, "I cannot discuss anything that relates to the agency. If you knew what was happening at our company, you would understand. I cannot comment."

WRITERS' STRIKE BUTTON

SUNDAY-MAGAZINE TEAM MAY SELL ADS

Media sources say that advertising executives from the New York *Times* are talking to publishers from the Los Angeles *Times*, the Washington *Post*, the Chicago *Tribune*, and the Boston *Globe* about creating a package of the five newspapers' Sunday magazines that would appeal to national advertisers. The move, industry experts say, is an attempt to increase sales and counter flagging advertising projections.

"Those Sunday magazines have good demographics," says a source. "But national advertisers complain that it is too difficult to coordinate so many different publications. But now, with ad sales expected to decline, publishers want to make it easier." A *Times* spokeswoman says, "We've been involved in preliminary talks, but there is nothing to add beyond that."

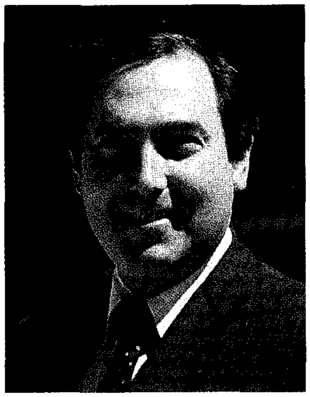
BATTERY PARK CITY'S NEW AUTHORITY

An Albany source says that David Emil, the deputy commissioner of the State Department of Social Services, and former state tax commissioner Roderick Chu are being considered to replace Meyer "Sandy" Frucher as head of the Battery Park City Authority. The source says that Frucher, who has held the job since 1984, is joining Olympia & York as executive vice-president of development. Emil, whose father, developer Arthur Emil, is a major Democratic fund-raiser, served as assistant counsel to Governor Cuomo during 1980 and 1981. Chu, who resigned last month after nearly six years as tax commissioner, is credited with initiating the successful tax-amnesty program in 1985.

"So far, these two are being considered," says the source. "But other names may surface before Frucher leaves in the fall."

Emil wouldn't comment, but Chu says he has been approached about the job: "Public service is rewarding and satisfying, but opportunities in the private sector are also intriguing."

A spokesman for the governor says, "We don't comment on appointments until they are made."

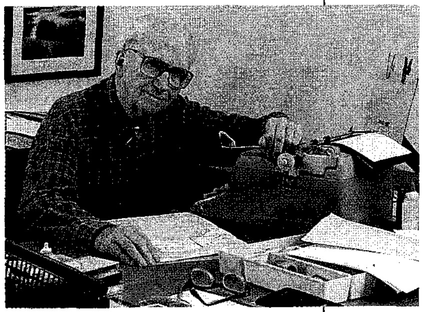


SANDY FRUCHER

MICHENER'S *JOURNEY* ARRIVES VIA *ALASKA*

Publishing insiders are talking about James Michener's latest book, *Journey*, which will be published in Canada this fall. It seems that the story—about four Englishmen and an Irishman who travel across Canada to search for gold—was originally part of his novel *Alaska*.

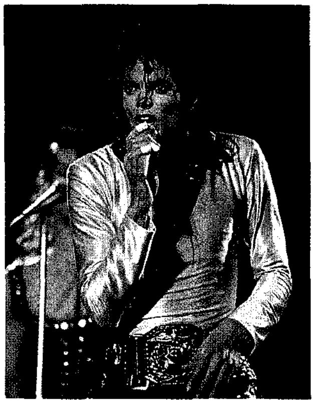
According to his Canadian editor, Dinah Forbes, Michener submitted the manuscript of *Alaska* to Random House, and his editors, trying to limit the book to



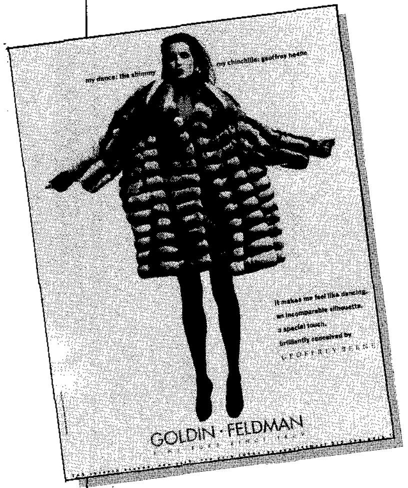
JAMES MICHENER

Photographs: top, Michael Sahaida; bottom, Ray Fairall/Photoreporters.

CANUCK BOOK...FUR FUN...BELLA'S GIRL...READ IT...JOAN JAWS...BILLIARD BALL



MICHAEL JACKSON



GOLDIN-FELDMAN AD

JOAN RIVERS

around 900 pages, cut out the *Journey* subplot. Michener then submitted an expanded version of the excised story to a Canadian publisher, McClelland and Stewart.

Michener's agent, Owen Laster, wouldn't comment, but Forbes says, "I don't think it has more than a bare-bones resemblance to the story that was in *Alaska.*"

GLOVED ONE'S MOM PENS FAMILY HISTORY

Michael Jackson's mother, Katherine, may be the latest member of the Jackson family to sell a book. Katherine Jackson is shopping a book proposal to New York publishers for *The Jacksons: A Mother's Story.* Michael Jackson wrote the successful *Moonwalk,* and his sister LaToya just signed a $500,000 deal with G. P. Putnam's Sons to write a tell-all book about her famous family. Katherine Jackson's agent, Diane Cleaver, says the book, which Katherine will write with rock-star biographer Rich Wiseman, will be the rags-to-riches story of a difficult but loving family.

"Nobody knows what LaToya will write, so Katherine won't be trying to counter it," says Cleaver. "She will write about herself and her husband—a stern disciplinarian—and about their relationship with the children. It will be a loving family album."

FURRIER GETTING BARNEYS' TOUCH

Barneys New York, whose award-winning ads have helped give the retailer its distinctive image, is about to rent out its touch to other companies. In an unusual move, the store's in-house advertising agency is producing a series of ads for Seventh Avenue furrier Goldin-Feldman. The ads, which will start appearing next month, show fur-clad models doing such sixties dances as the Swim, the Shimmy, the Hitchhike, and the Boogaloo.

"In-house agencies don't usually work for other companies, but a number of businesses have asked us to do their ads. We're giving it a try with this one," says Neil Kraft, head of Barneys New York Advertising. "We think the Goldin-Feldman ads are distinctive, yet different enough from Barneys' that they don't interfere with our image."

LIZ ABZUG TO WEAR MOTHER'S HAT?

Liz Abzug, daughter of former New York congresswoman Bella Abzug, is talking about starting a consulting firm that would advise politicians as well as celebrities.

Abzug, 36, helped run political campaigns for her mother as well as for Governor Cuomo, Carol Bellamy, and Walter Mondale. She was appointed by Cuomo to head the Urban Development Corporation's Economic Development Zone Program in November. Abzug has mentioned Richard Schrader, executive director of the Alliance for Consumer Rights, as a possible partner.

"I intend to complete my work for the governor, but I'm hoping to run for political office myself," says Abzug. "If I start this firm, it would be my way of raising money for that."

RIVERS AT MICHAEL'S: 'CAN WE TALK?'

Joan Rivers will soon be moonlighting as a stand-up comic. Three nights a week, after the former *Late Show* host finishes her performance in *Broadway Bound,* she will do a comedy routine at Michael's Pub. The hour-long show, "The Joan Rivers Workshop," will start at 11:30 P.M. Thursdays, Fridays, and Saturdays beginning August 4.

"Joan will try out new material, banter with the audience—the sort of stuff she's become famous for," says Michael's Pub spokesman Henry Luhrman, who adds that this is the first time Rivers has done a live stand-up routine in New York in fifteen years.

FOOD NOTES FROM ALL OVER

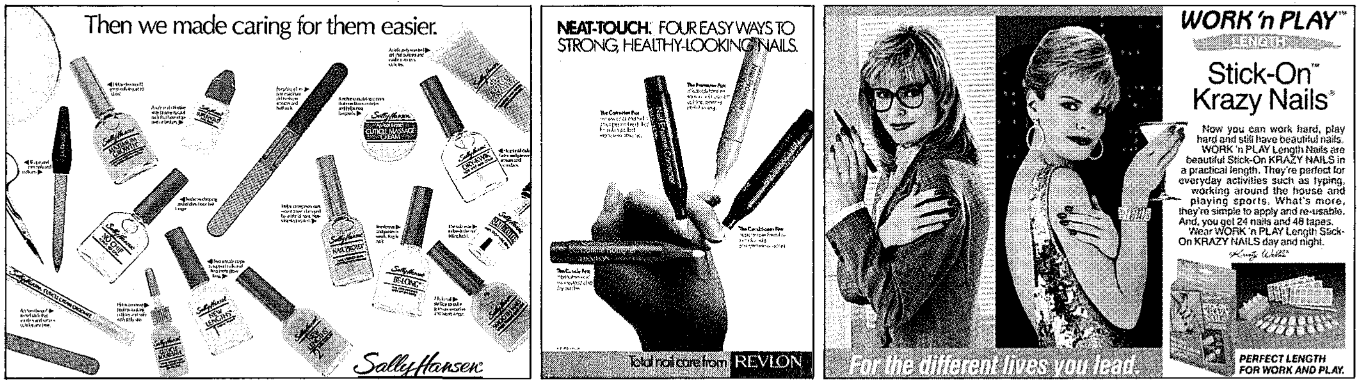
Balducci's has hired Steve Jenkins, the controversial, high-profile grocer who left Fairway Market in April and has just finished writing a book on cheese. Jenkins says he doesn't have a specific position but will work to improve the store's cheese department. "There's more theater at Balducci's than on most stages in New York," says Jenkins. "But the store's help needs to be more responsive. I'd like to inject more personality and opinion into Balducci's."... In an effort to win back the fickle nightlife crowd, Cafe Society owner Shelly Abramowitz is planning to open a pool hall downstairs from his Flatiron-area restaurant in late September. Society Billiards will have 25 to 30 tables and will be decorated in deep green and burgundy, to resemble a bordello or an old British men's club, says Abramowitz. "The game's become hot," he says, "but the only pool halls open in Manhattan now are the kind of places where your feet stick to the floor."

Photographs: top, Neal Preston/Outline; bottom, John T. Barr/Gamma-Liaison.

On Madison Avenue/Bernice Kanner

AT YOUR FINGERTIPS

THE NEW MARKET FOR NAIL CARE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ADVERTISING HANDIWORK: *Print ads touting Sally Hansen's new nail-care regimen, Revlon's Neat-Touch line, and Kristy Wells's Krazy Nails.*

IT WAS SO SIMPLE IN THE DAYS WHEN Madge, the Palmolive lady, told women to soak their nails in dishwashing liquid. Nowadays, marketers of nail-care products have other ideas. Aided by chemists and market researchers, they're leaving behind the days of trim, file, and buff and ushering in the era of cuticle-massage creams, nighttime nail defenses, and protective coats and glazes that battle brittleness and breakage.

Like high-end skin treatments, nail products include the basics as well as full regimens. A blizzard of new acrylics, lotions, and potions has dramatically increased the shelf and ad space devoted to selling them, and now millions of soigné hands are shelling out millions of dollars—even if they're having more trouble untying shoelaces, opening compacts, and fearlessly pulling on panty hose.

Last year, products designed to lengthen, strengthen, and beautify nails raked in $750 million. That's a 48 percent increase since 1981 (annual double-digit sales gains are rare in the largely flat $3-billion cosmetics industry). Last year, salon services coupled with sales of do-it-yourself home products surged almost 25 percent, says Peter Grimes, the publisher of *Nails Magazine,* a trade journal. This year, sales should reach $1 billion, and by 1992 they will climb to $1.3 billion, says David Weiss, president of Packaged Facts, a New York–based research firm that conducted an intensive study of the industry last year.

Weiss attributes the surge to the sheer number of new products and the domino effect they're having, and to women's new self-confidence and open-mindedness. Some 75 new nail-care products popped up in 1985, more than double the number in 1984. Many attracted so-called category virgins: 80 percent of those who bought Lee's fake press-on nails over the past two years, for instance, had never tried artificial nails before, and many purchasers of treatment products, such as cuticle creams, never use polish.

"Nails have moved up right next to hair as the important fashion accessory of the moment," says Ernie Roth, president of Furman Roth, the ad agency for Kristy Wells. Eight years ago, Kristy Wells, best known for its Krazy Nails and Krazy Nails Glue, offered just those two products. Now its nail-care line includes 33, and "nail glue has become a staple in the American handbag," he says. "Drugstores have routinely doubled, even tripled, the space they've allotted to nail products."

New offerings are drawing more customers to the whole category. "Once women put on lacquer, they have to take it off, and they focus on their hands. That makes them want to do more for their hands, instigating a snowball effect in which one treatment begets another," says Nick Mottola, director of marketing development at Elizabeth Arden. Then, too, some products damage nails. Lacquers can stain nails, and artificial nails trap moisture, causing the natural nail to soften and separate. Women must often rush out to buy remedy products.

"Women are no longer shy about asserting their femininity," says Edward Weiss, director of marketing at Packaged Facts. "Like Gloria Steinem wearing miniskirts, women are no longer worried that they won't be taken seriously for overtly feminine accoutrements." Indeed, with 59 percent of all women working, "every piece of us has to be well groomed," says Morgan Hare, a marketing manager for Avon. "Nothing—not your clothing, not your hair, not your hands—can stand out and say you're not performing." Surveys indicate that while 95 percent of American women over fifteen use "color cosmetics" (including nail enamel), women with jobs outside the home are 20 percent more likely to use them. Black women represent 12 percent of the nation's female population but account for 17 percent of cosmetics sales. Men haven't been targeted yet for nail care, but their patronage at hair salons suggests that may not be too far away.

The nail-care industry has also grown because treatments are "quick and affordable treats," says Sharon LeVan, the senior vice-president of marketing at Max Factor. "We're offering old-time pampering literally at your fingertips at home."

The manicure madness that's flourishing in salons suggests the home market will continue to boom. "Traditionally, in cosmetics, there's a lag of a year or two before salon trends hit home," says Paul Spindel, a Revlon vice-president. (Last year, according to Nielsen Marketing Research, Revlon netted 24.8 percent of all the money consumers spent on nail polish. Other major contenders included Noxell's Cover Girl, with 14.5 percent; L'Oréal, with 11.5 percent; and Del Labs's Sally Hansen, with 9.9 percent. Avon claims it is second only to Revlon, but Nielsen does not rank door-to-door sales.) There are some 90,000 manicurists nationwide, and according to Jody Byrne, the editor of *American Salon* magazine, this year they will do almost 81 million pairs of hands, at an average of $8.20 per visit—roughly 9.2 percent more manicures than they did in 1987. (They will also administer about 19 million pedicures at an average cost of $16.95—about 3 percent more than a year earlier.) Still, only 2 percent of American women get a professional manicure each week; only 15 percent get one even occasionally. Eighty-one percent never get a professional manicure. "The ripple effect means that [at-home]

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treatment sales should grow 20 percent in the next two years and become a $600-million segment by itself," says Spindel.

Last year, retail sales of polish—clear base coats, colored enamels, clear finishing coats—amounted to $450 million, according to Kline & Company, Inc., the market-research firm, while lotions and potions, false nails, and other related products tallied $250 million. "Nail treatments mean big business, but the prestige marketers feel there's a limit to how much people will spend on a cuticle cream, say, compared to an eye cream," says Jean Hoehn Zimmerman, the senior vice-president of marketing and advertising for Chanel, which nonetheless brought out two new treatment products in April.

Indeed, nail products are turning up en masse. Max Factor's 2nd Nail, a nail saver launched last year, is a "runaway hit," declares LeVan. Sales of Nails Again, a one-step, $10-a-bottle henna-based "restorative" offered at Saks, Macy's, and Bonwit Teller, have soared 180 percent since the product was introduced—prompting developer Raymond Cohen to promise a $12.50 cuticle mousse in September. Cutex, which pioneered liquid nail polish in 1916, now offers—in addition to 32 colors, two bases, and two top-coat enamels—a creamy cuticle remover and a developer loaded with vitamin E and aloe vera. Cover Girl is hawking its hardeners and healers, including a ridge-filling primer and glaze for tiny flaws and white spots.

Revlon, meanwhile, is pushing its eleven-product Neat Touch line, which came out in January and includes "disco pads" (two-sided pink files), "black beauties" (emery boards especially designed for fake nails), a correcting pen for nail enamel, and a calcium-gel nail builder. Avon's Ultra Touch line comes with fortifiers, buffers, mending tape, and a "defense" kit that "restores moisture to dry, distressed nails while you sleep." Chanel has a calcium-laced nail glaze that instantly thickens the nail surface, and Christian Dior offers a lubricating oil as well as 38 shades of enamel. And Sally Hansen, which 30 years ago introduced its Hard As Nails strengthener, reappeared on the scene recently with Re-new-A-Nail, a nighttime revitalization treatment; several implements for home pedicures; a French-manicure kit; and, in April, Nail Therapy, a conditioning and repair gel. The products aim to combat the most common nail problems: breaking and cracking, peeling, splitting and chipping, stress spots and ridges, stains, and short, weak, or thin nails.

While Arden has spent its resources developing a formaldehyde-free lacquer, Mottola predicts that the next big breakthrough will have to do with tips and wraps. "The company that can deliver a salon-type wrap for home use will revoluionize this business," he says. Manicursts now charge between $40 and $75 for vraps, which strengthen nails and allow he real nail to keep growing underneath.

Home wraps may revolutionize nail are, but at least one other "revolutionry" idea fizzled. In November 1984, rince Matchabelli brought out Aziza and utex polish pens, which allowed conumers to dispose of their brushes and ottles, the conventional system of appliation for more than 50 years. Instead, the olish came out of a marking pen, but unortunately, it came out thin and spotty. espite a lot of fanfare, polish-pen sales lived, and in September 1986, Aziza illed the product; Cutex plans to remove ts pen from the market soon.

Surprisingly, however, press-on nails ook off. In 1985, six years after Lee Pharnaceuticals introduced tips that fit over atural nails, the company came out with ress-on fakes with adhesive tabs. Fed up vith messy glue, women bought the adesive tabs, and by last year, more than 0 competitors were offering knockoffs.

Although treatments are the hot growth rea, polish is a far larger segment. Today's ustomers insist on strengtheners in the namel, greater durability, and easy appliation, says Barbara Jasinski, the marketng director for Cutex. "That's why we've ome out with one-coats—base, color, and ealer all in one." (Corals are big now; real reds and burgundies will be touted in he fall and light tints highlighted next pring. Regardless of the season, pink is he best-seller.) Everyone is working to deelop a longer-lasting enamel, says Jainski. In the meantime, however, many re offering glitzier packaging with custom lass bottles, rich accent colors, and plashy graphics.

The typical nail-polish buyer—an 18-o-34-year-old woman—maintains a vardrobe of ten bottles but rarely drains ny. She keeps adding to the collection ecause of the lure of a certain shade. he is more attached to a hue than to any nanufacturer: There's little brand loyaly. Not that marketers aren't struggling o change that. In its ads, Maybelline tressed its hard-shine finish with a picure of cue balls. Max Factor contends its namels are diamond-hard. Avon argues hat no other lacquer wears better, and evlon touts its durability, color, and hine. But Spindel says that it's even nore important to "get the message cross that a treatment line is to the decrative end what a brush is to a comb, a orse to a carriage, even water to soap—n obvious pair."

"The expansion of the nail-care market s a result of technological changes," says von's Hare. "But it's also our opinions bout how to take care of ourselves that ave changed. Sure, marketers prey on ur insecurities, but these nail-care prodcts are products that people want." ■

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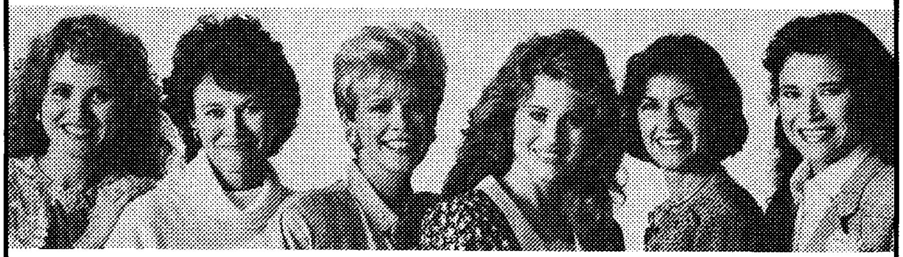

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THE TIPPING POINT

WATCHING THE RATES

MEMO TO INVESTORS: WATCH YOUR ASSETS. Interest rates are sneaking up. Your pocket could be picked. Again.

"Investors are making the same mistakes," says Jon Groveman, head of equity trading for Ladenburg, Thalmann & Company, Inc. "The stock and bond markets are going in opposite directions. I see a mini-replay of what happened in 1987."

What happened last year, of course, was the crash of October 19. But that was only the final act of a drama that many experts believe began last summer, when—quite out of character—interest rates and stock prices both began a steady climb.

High interest rates, of course, are poison for the stock market. They hurt companies that borrow heavily. But, more important, high interest rates at some point will push conservative investors out of the stock market and into investments like certificates of deposit, money-market funds, and Treasury bills.

Right now, experts believe interest rates are moving toward that attractive level again—and, as with last year, this development has largely been ignored by the generally optimistic stock market.

One of two things is likely to happen: Either interest rates will suddenly decline or stock prices will have to give ground—a lot of ground. Interest rates, so far, haven't shown any inclination to decline, and many experts think the only way for them to go is up.

Interest rates are rising because the United States and its major trading partners want them higher. Since late May, West Germany—which is paranoid about inflation—has raised its base lending rate to 4 percent from 3.25. And Great Britain just last week raised its base rate to 10½ percent from 10—its sixth hike in a month.

In the United States, the Federal Reserve Board has been avoiding any overt rate action, like a rise in its 6 percent discount rate. A move like that would be controversial in a presidential-election year. But the Fed has tightened credit in less obvious ways, and Fed chairman Alan Greenspan has repeatedly warned that he might push rates higher if inflation became a bigger problem.

First-quarter economic growth in the United States was at a 3.6 percent annual rate. This is less brisk than overseas, so concerns about inflation here aren't as great. And the dollar's recent rally has helped the Fed sidestep any blatant pressure on rates. (One way to prop up the dollar is to raise interest rates.)

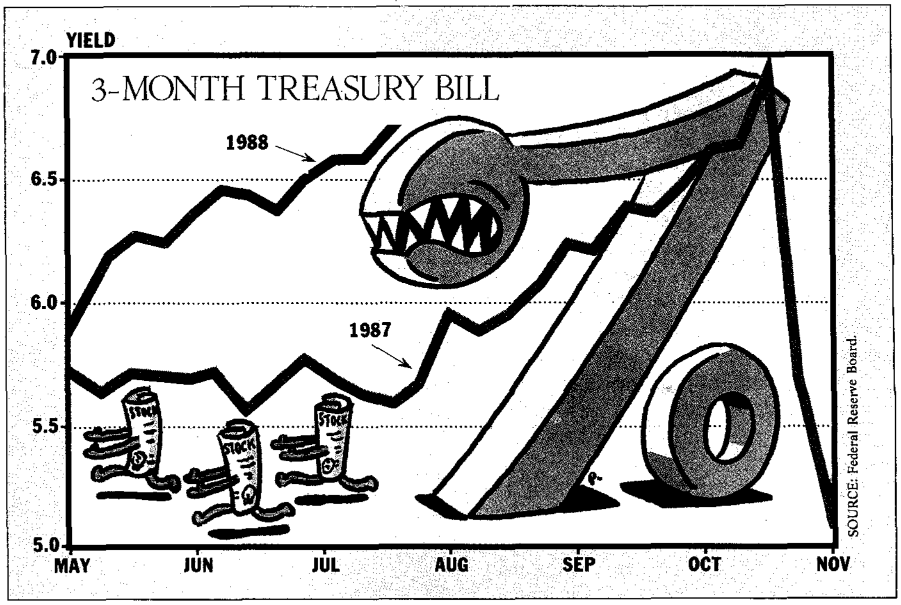
But situations do change, and some experts think it won't be long before the Fed decides that inflation is too high. David Jones, an economist with the government-securities dealer Aubrey G. Lanston & Company, has a knack for knowing what the Fed is thinking; he feels Greenspan will have to push rates a bit higher by mid-September. "The economy is growing faster than they'd like," he says.

Experts think the danger point for the stock market will come if three-month Treasury bills hit the 7 percent level. Last week, those bills were as high as 6.78 percent, their peak since last October.

"For a while, investors overlooked rising interest rates," says Hugh Johnson, chief investment strategist for First Albany Corporation. "And they generally do ignore rates until they reach a level that they can't be ignored."

What level is that? Unfortunately, nobody really knows. This year, the trigger could be the 7 percent rate on the three-month T-bill. Last summer, experts were looking at the 30-year Treasury bond. Their concern then was that once that bond rose above 10 percent, investors would abandon the stock market for bonds. And they were right.

These days, the 30-year bond is around 9.2 percent, about where it was on Labor Day last year. But between mid-September and the crash, that rate spiked to 10.4 percent.



SOURCE: Federal Reserve Board.

There is at least one thing working in the stock market's favor. With the Dow Jones Industrial Average now at around 2,100, stock prices aren't nearly as vulnerable as they were last year with the Dow at 2,700.

Still, Groveman thinks that an interest-rate panic could cost the Dow between 200 and 250 points.

PET PROJECTS

WILLIAM STIRITZ, CHIEF EXECUTIVE OFFICER of Ralston Purina Company, wants desperately to make an acquisition. And if the Gillette Company's stock hadn't gone up so much in price because of takeover speculation, Ralston would be selling razor blades right now.

Those are the impressions of John McMillin, food analyst with Prudential-Bache Securities, who met recently with Stiritz at Ralston's St. Louis headquarters. (Stiritz wouldn't comment on what McMillin had to say about the meeting. A Ralston spokesman said Stiritz thought the lunch was "off the record.")

"Ralston is going to do a deal," says McMillin, who feels the company is particularly interested in a business with well-known consumer brands. "It's just a question of the right price."

Gillette is the right company, McMillin says, but the wrong price now that the stock is selling at around $40 a share.

How much is Ralston willing to spend on an acquisition? McMillin says he was told by Stiritz that Ralston could raise $500 million. "That could buy almost

Illustration by Phil Marden.

anything on a leveraged basis," he says.

McMillin says Stiritz thinks Ralston's stock is about 10 percent overvalued at around $77 a share. But long-term, Stiritz argued, Ralston is 200 percent undervalued.

Why would Stiritz do the unmentionable and knock his own company's stock? An embarrassed spokesman says that's Stiritz's style. "He's always an underpromiser and overachiever."

FLYING HIGH

SCOTT BLACK KNEW BEFORE ANYONE else that AB Volvo was considering buying the Pillsbury Company. And Black knew for a simple reason—he asked some Volvo executives one day while he was in Göteborg, Sweden.

Black estimates he spends about 35 percent of his time as a money manager traveling for twenty giant clients that include Yale and Stanford Universities, the University of Southern California, M. J. Murdock Charitable Trust, and Sunkist. His excursions seem to be producing more than frequent-flier miles. His clients' accounts have appreciated 18.6 percent this year and are up 430.7 percent since the company he owns, Boston-based Delphi Management, Inc., was founded in 1980. Stocks overall have risen just 12.6 percent in 1988 and 266.1 percent since 1980.

Black this year has picked a number of superachievers—like takeover-bound Addison-Wesley Publishing, Payless Cashways, Inc., Federated Department Stores, and Moore McCormack Resources. (He says he told Volvo there were better food-industry deals than Pillsbury.)

Here are some stocks that Black hopes will keep his clients happy over the next few months:

☐ Plenum Publishing. Black estimates its breakup value at $42 a share; the stock is selling at just $23. The company has $41 million net cash on its books—equal to $7 a share. "I'm not saying it will be acquired, but the franchise value is tremendous," says Black.

☐ Plains Petroleum. The stock is selling at $27 a share, and the company has $38 a share of natural-gas reserves alone, says Black. It also has $7 a share in excess cash.

☐ American Television and Communications. Time Inc. owns 82 percent of the company, which operates cable-television systems for 3.84 million subscribers. Cable companies often sell for more than $2,000 per subscriber, so Black thinks American Television could be worth $47 a share if someone wanted to buy it. Its stock is selling for around $26.

☐ Loews Corporation. This isn't a takeover candidate, because Laurence Tisch, the head of CBS, is firmly in control. But Black believes that at its current price of $67.50 a share, "it's a giveaway." Says Black, "You're buying the experience of Tisch at a very cheap price."

BACKDOOR MAN?

"DOES JACK LEMLEY HAVE SOMETHING UP his sleeve?"

That's the question haunting executives of Morrison Knudsen Corporation, a Boise, Idaho–based construction-and-shipbuilding concern that recently found out that a neophyte corporate raider had secretly acquired 6.2 percent of its stock.

The would-be raider is Edward Heil, chairman of smallish American Environmental Construction Company, in Downers Grove, Illinois. Heil is one of about a dozen contractors whom the Illinois state attorney general's office has charged with construction-contract irregularities.

Jack Lemley left his job as senior vice-president of Morrison Knudsen's construction division ten months ago and resurfaced recently as a consultant to Heil. But he's been saying that the only advice he's giving were on projects that have no connection with Morrison Knudsen. But inside Morrison Knudsen, they keep wondering whether Lemley has found a quicker way to get to the top.

THE RUNOFF

SOME TRADERS ON WALL STREET ARE BEcoming very suspicious of the monthly merchandise-trade figures. "They're playing with the numbers," complained one trader after the government announced on July 15 a deficit for May of $10.93 billion. The figure was in line with expectations, but at the same time, the April deficit was revised upward to $10.30 billion from what had been a better-than-expected $9.89 billion. Traders said they wouldn't be surprised if the May figure were revised upward next month. "They're trying to smooth this out until the election is over," said another trader.... Sources close to Tenneco say the company began providing potential bidders (said to include Exxon, Nippon Oil, and Amoco) with information about its energy business last week. Offers for the company, the sources said, are due September 7, and an announcement could come as early as October 1. Originally, the sale was not expected to be completed until the end of the year.... Interco's stock rose $2.50 a share on volume of over 300,000 shares on July 14. About 90,000 shares a day is normal. The next day, the company announced a surprise restructuring. The insider-trading cops will probably look into the matter.... *The California Technology Stock Letter* calculates that the odds are 1.5 to 1 against making money in the stock market right now. The newsletter figures the Dow has a good chance of falling 172 points. ■

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FAST TRACK

EDITED BY DANIEL SHAW

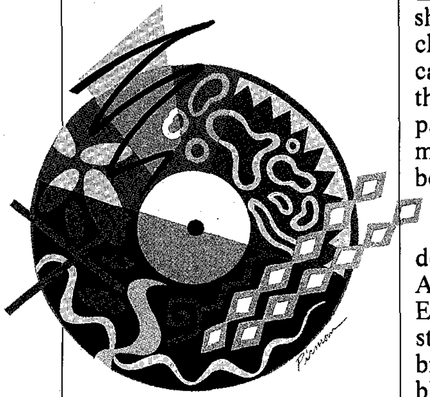
DOWNTOWN

Song of Life

“I’M LOOKING FOR A NEW milieu,” chants singer Willy DeVille. “I read *Details.* I read *Interview.* Every night I’m on the go. I had dinner last night at Oh-Ho-So.”

The lyrics are new, but the music is old—Tony Hatch’s classic “Downtown,” which was a big hit in 1965 for Petula Clark.

DeVille is one of three dozen downtown artists who got together to record a dance remix of “Downtown”—the first song from the record *Downtown NYC.* The single, due in stores next week, will raise money for the American Foundation for AIDS Research and the Gay Men’s Health Crisis.



The single was recorded last spring with a band that included Talking Heads guitarist Jerry Harrison and former *Late Night With David Letterman* drummer Steve Jordan. In the new mix, Clark’s perky soprano segues into a raucous chorus of downtown voices—including those of James Saint James, Anita Sarko, Sally Randall, Michael Musto, Dianne Brill, and Stephen Saban.

In addition to the “Downtown” single, the album includes songs by nine local bands, covering the spectrum of downtown sounds—from the Cajun romp of Loup Garou and the hard-core thrashings of Ritual Tension to the electro-pop of Soma Holiday.

“AIDS has affected the scene downtown,” says Art Edelstein, who produced the album for Invasion/Virgin Records. “A lot of people have lost friends and loved ones, so we developed this project to give something back to the community.”

CATHY HAINER

BRIEF LIVES

ALL ABOUT ABBOUD

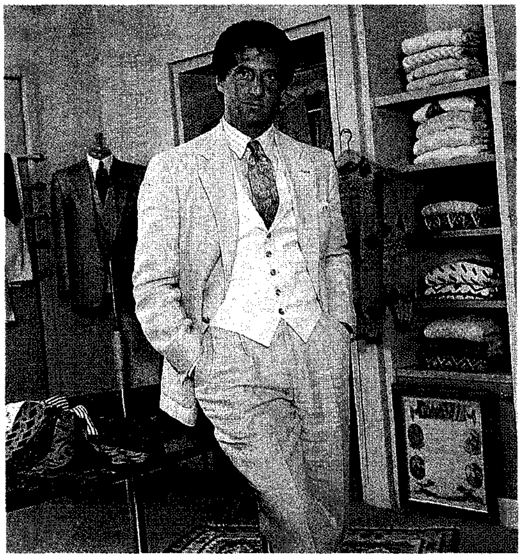
FOR A LEBANESE KID FROM THE TOUGH streets of Boston’s South End, Joseph Abboud seems very comfortable in his new, cream-colored Fifth Avenue showroom, with its fabric walls and leather chairs. The 38-year-old men’s-wear designer can afford to work in luxurious surroundings these days, because he recently formed a partnership with Italy’s Gruppo GFT, the manufacturing-and-marketing powerhouse behind Giorgio Armani, Emanuel Ungaro, and Valentino.

Abboud, who trained with Ralph Lauren, designs men’s clothes that are refined and American—“a little left of Polo, with a European flair,” he says—and reminiscent of styles from the thirties. He likes jackets with broad shoulders and no vents and works in a bleached, neutral palette—browns, grays, and lots of cream, which he says is “a rich, timeless, soft, non-fashion color.”

Abboud’s first fashion job was at the elegant men’s store Louis, Boston, where he worked part-time while studying English and French literature at the University of Massachusetts. After graduating from college, he stayed at Louis and began to dabble in design—choosing colors, fabrics, and shapes for the store’s private-label sweaters, shirts, and suits. “I realized,” he says, “that I was *good* at this business.”

It was Ralph Lauren, however, who inspired him. “Ralph taught me to stick to what I believe in,” he says.

Abboud believed in himself, so a year and a half ago, he formed a partnership with a Boston manufacturer and launched his own men’s-wear line. Bergdorf Goodman gave his first collection its own ground-floor boutique, and, earlier this year, GFT offered to back him. (GFT already has plans for Abboud women’s wear, shoes, home furnishings, and freestanding boutiques.) His fall collection features soft, broad-shouldered, unlined tweed jackets; baggy, pleated flannel trousers; buttery suede vests; undyed, hand-knitted, nomadic-patterned sweaters.



Joseph Abboud: “I’m on the right track.”

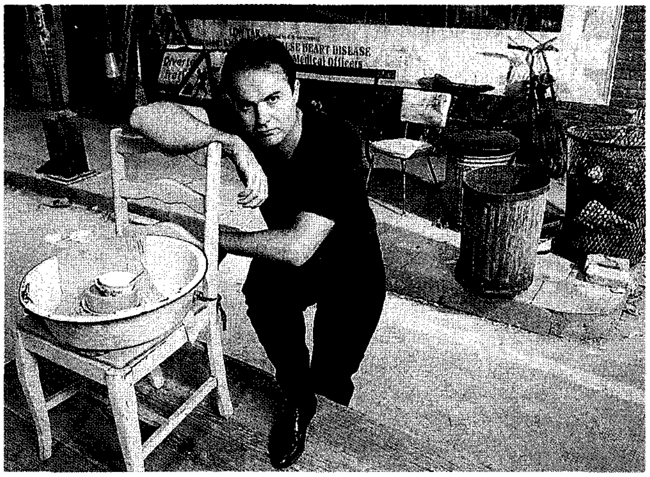
Abboud, who last month won the Cutty Sark award for the most promising U.S. men’s-wear designer, believes American men are finally beginning to dress with more confidence but still have a lot to learn. “I want to raise the taste level of the American man and teach him that ‘style’ and ‘fashion’ are not dirty words,” he says. “And I know that I’m on the right track.”

BART BOEHLERT

Photograph by Lawrence Ivy. Illustrations: top, Guy Billout; left, John Pirman.

FOOTLIGHTS

ROAD TRIP: A WALK WITH JIM CARTWRIGHT



Jim Cartwright on his street of broken dreams.

"THERE ARE A LOT OF shattered dreams on this street," explains Jim Cartwright as he tours the set of *Road,* his play opening July 28 at La MaMa (74A East 4th Street). The two-act drama—featuring fifteen down-and-out souls who are devastated by their lives on the dole, the bottle, and the street—takes place one night on an unnamed road in rural northern England.

Cartwright, 30, who grew up in working-class Lancashire and still lives there, knew these "nutters, mystics, and drunks" from school and the pub. And the audience gets to know them, too, by literally following them down the road.

Promenade staging—in which the audience becomes part of the play—is increasingly common in New York. But *Road,* which is being co-produced by Lincoln Center Theater, is different from promenade productions like *Tamara* and *Tony 'n Tina's Wedding.* In *Road,* the actors don't just perform; they goad and bully the audience. Cartwright believes this interaction is an important element of the play, which had its premiere in 1986 at London's Royal Court Theatre. "It makes people see poverty in a different way," he says. And those unwilling to get *that* close can observe from the balcony.

On a tour of the road—designer Paul Brown adapted his original London set for La MaMa—Cartwright introduces some of his characters: Scullery, a bum-about-town who loves the area, is the tour guide. Louise and Brenda, "two birds on the dole," are out for a good time. Brink and Eddie, a pair of well-dressed "louts," idolize Robert Mitchum. Carol, a "sweet old batty woman," sings to herself to stay sane. Jerry is a good soul "made redundant" (laid off) by the factory. Joey, who has "no job and no hope," stays in bed instead of facing the world, starving himself so he can discover the meaning of life.

"Joey isn't an intellectual," says Cartwright, who never went to college and admits to not knowing much about grammar or punctuation. "This lad figures if he sits in bed and starves for a while, something mystical *has* to happen."

During the tour at La MaMa—where seats have been removed and replaced with the dingy, litter-strewn road—Cartwright points out the Beat Oven Disco and the Talent Show, where the audience can buy beer and wine during the intermission.

He stops to imitate Jerry's fantasy whirl back to the dance-hall days of the fifties. In the midst of a waltz, Jerry's dream is ruined as Scullery hits him in the head with a bag of chips.

"I'm a lucky bugger," says Cartwright, whose own dreams have been realized. "But I kind of knew this was not for me. I was like Eddie, Brink, Brenda, Louise. I used to get all involved with soul music, get drunk, listen to Otis [Redding]. These people share the environment I grew up in. While they want to escape, I just had to make sure I didn't become factory fodder."

RICHARD LAERMER

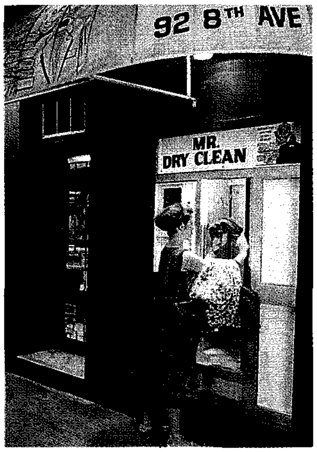
MODERN TIMES

Clean Machine

NEW YORKERS WHO CAN'T remember how they survived without around-the-clock access to bank cash machines are already getting used to another type of 24-hour-a-day automated machine. You can't launder money with this device—but you can launder your clothes.

Called Mr. Dry Clean, the apparatus allows you to drop off—and pick up—your dry cleaning at *any* time of the day or night.

You insert your Visa or MasterCard into a slot, summoning an empty plastic bag on a hanger, which emerges from a door in the wall. You hang up your clothes, explain on the attached form what you want done, and then your clothes are taken away. Twenty-four hours later, you can retrieve your cleaning by merely inserting your credit card into the machine again, since the computer's memory knows which clothes go with which credit card.



Mr. Dry Clean.

Marvin Lynn, who owns the Mr. Dry Clean store at 92 Eighth Avenue, near 18th Street, first saw one of the machines in California, where conveniences like 24-hour dry cleaning are taken for granted. So far, there's only one of these machines in the city, but Lynn and his partner, Doug Fowler, plan to install them in luxury high rises where tenants expect on-site valet services.

Marketing was never the hallmark of the corner dry cleaner. But the business is getting more complicated, with higher rents and environmental restrictions on plant equipment.

"And there are fewer labor problems with Mr. Dry Clean," says Lynn, "because the robot is always on duty." STEVE WEINSTEIN

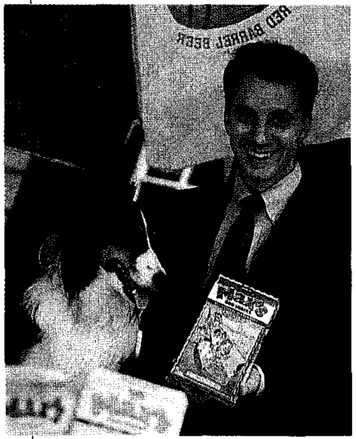
Photographs: top, Don Hamerman; bottom, Erica Lansner/Photoreporters.

GALLOPING CONSUMPTION

Animal Crackers

'THEY TASTE CRUNCHY, sort of like a bread stick," says Rick Smilow. "They're perfectly healthy. You could easily masquerade them as some Norwegian high-fiber cracker and set them out at a party and no one would know the difference."

Smilow is talking about dog and cat food, and the 31-year-old founder of Wagging Tail, Ltd., claims he has taste-tested every flavor of gourmet dog and cat snacks that his company makes.



Smilow: A pet's best friend.

The treats—Jackie's Cat Snacks and Max's Dog Snacks—are the latest in feline and canine cuisine. Packed in colorful boxes, each with witty stories and quotes written from the pet's point of view, they come in yuppie-style (mesquite-grilled chicken) and Italian-style (beef, tomato, and cheese) for dogs; Hollywood-style (tuna, shrimp, and clam) and deli-style (chopped liver) for cats.

Smilow, a former product manager at Nabisco (which makes Milk-Bone, the dog-snack giant), knew that pet food was a huge business when he started his company last year. In 1987, Smilow says, Americans spent over $5 billion on food for their pets.

"I had always joked, 'Wouldn't it be funny if there were kosher dog biscuits?' " says Smilow, who saw a market niche when he was Christmas shopping two years ago and the only gifts he found for pets were bowls and leashes. He realized that there were few gift-shop quality dog snacks in gourmet flavors. (He eventually dropped the kosher-dog-biscuit idea for varieties with more widespread appeal.)

So far, his company has sold nearly $200,000 worth of the snacks, which are available at the Sutton Dog Parlor and Dede's Dog-O-Rama in the city.

"This is not 'main meal' pet food. These snacks are very good for your pets, but this is not what you are feeding them every day to keep them alive," says Smilow. "What I'm really selling is a form of self-expression or a form of appreciation and love between a pet owner and the pet."

All this from a man who is between pets right now. "I don't have a dog or cat," he says. "I used to when I was growing up. When I get married and move to the suburbs, I'll get a dog named Max."

ANN COLIN HERBST

MUSIC NEWS

LONE STAR RISING

'HOW DO MUSICIANS GET to a roadhouse?" asks Mort Cooperman, a co-owner of the Lone Star Cafe. "They take the bus. The roadhouse and tour bus are symbols of the musicians' life-style."

Mort Cooperman at the new Lone Star.

That's why the façade of the Lone Star Cafe Roadhouse, which opened two weeks ago at 240 West 52nd Street, features a reconstructed 40-foot-long Silver Eagle tour bus, complete with aluminum siding, rubber tires, and a front bumper with reflectors.

Located next door to the Neil Simon Theatre, the Roadhouse is a midtown version of the Lone Star, at Fifth Avenue and 13th Street, which has displayed a giant iguana on its roof for eleven years. Both clubs feature live music and Tex-Mex food, but the uptown menu is larger (and more expensive).

The bi-level Roadhouse has a large dining area and dance floor downstairs, and a small bar on the balcony upstairs. The walls are decorated with the Gibson Guitar Hall of Fame, a collection of electric guitars that includes Chet Atkins's beautiful red Country Gentleman, which is mounted by the bar.

Cooperman, a hearty man who wears a leather vest, allows that it's difficult to make the Lone Star's scuffed-boots image fit a midtown sensibility. "A lot of the guys and gals who work around here won't go below 42nd Street," he says, "but they want to take off their suits and ties and *boogie*." He hopes to get performers like Emmylou Harris and Albert King to perform at both places.

Although the Roadhouse bus is parked comfortably among the midtown hotels and theaters, would a stretch limousine have been a more appropriate symbol for the new Lone Star?

"We're not going to be a chic uptown joint," says Cooperman. "If you want to get up on the tables and dance, we're not going to stop you."

ALEX PRUD'HOMME

PRICES

HERE'S WHAT IT COSTS TO get into some area beaches this summer (if they're open):

☐ Jacob Riis Park (Gateway National Recreation Area, Queens), $3 per car.

☐ Walnut Beach (Milford, Connecticut), $10 per car.

☐ Hither Hills State Park (Montauk, New York), $3.50 per car.

☐ Spring Lake Beach (Spring Lake, New Jersey), $7 per person on weekdays; $8 on weekends.

☐ Orchard Beach (Pelham Bay Park, the Bronx), free.

Photographs: left, John Stuart; right, Mark Ferri; bottom, Bettmann Archive.

RUTH RECOMMENDS

BY RUTH GILBERT

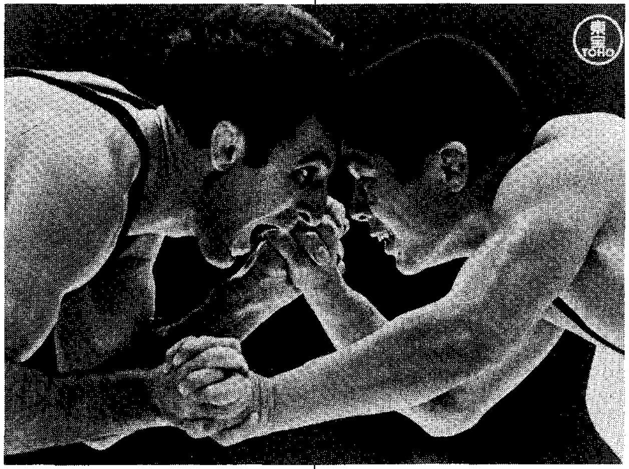
"From the Land of Dragons" is an exhibition of reptile and mammal fossils from the People's Republic of China, in Gallery I of the American Museum of Natural History, through January 1. Skeletons of extinct groups abound!

'SERIOUS FUN!'

The arts festival at Alice Tully Hall, through August 4, features the talents of Ko Nimo, foremost singer and guitarist of West African music, in his New York debut on July 29.

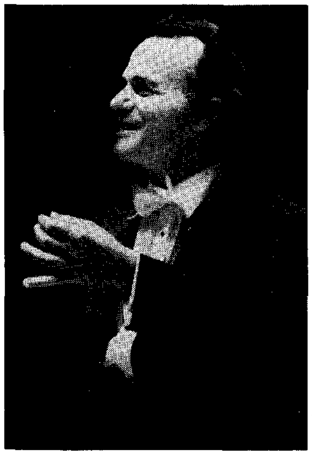
'TOKYO OLYMPIAD'

In 1964, director Kon Ichikawa covered the XVIII Olympic Games in Tokyo. His great film achievement is being revived again, from July 29, at the Quad Cinema. Below are Uladen Trostiansky and Masamitsu Ichiguchi.



'GEORGE WASHINGTON SLEPT HERE'

Angela Logan (top) and Maria Cellario in a scene from the revival of Hart and Kaufman's 1940 comedy, at the Apple Corps Theatre July 21 to August 21.



AT CARNEGIE HALL

David Zinman and his Baltimore Symphony will give two all-Beethoven concerts on July 26 and 27. Zinman bases his interpretations on notes the great one put in the scores himself.

AT FILM FORUM II

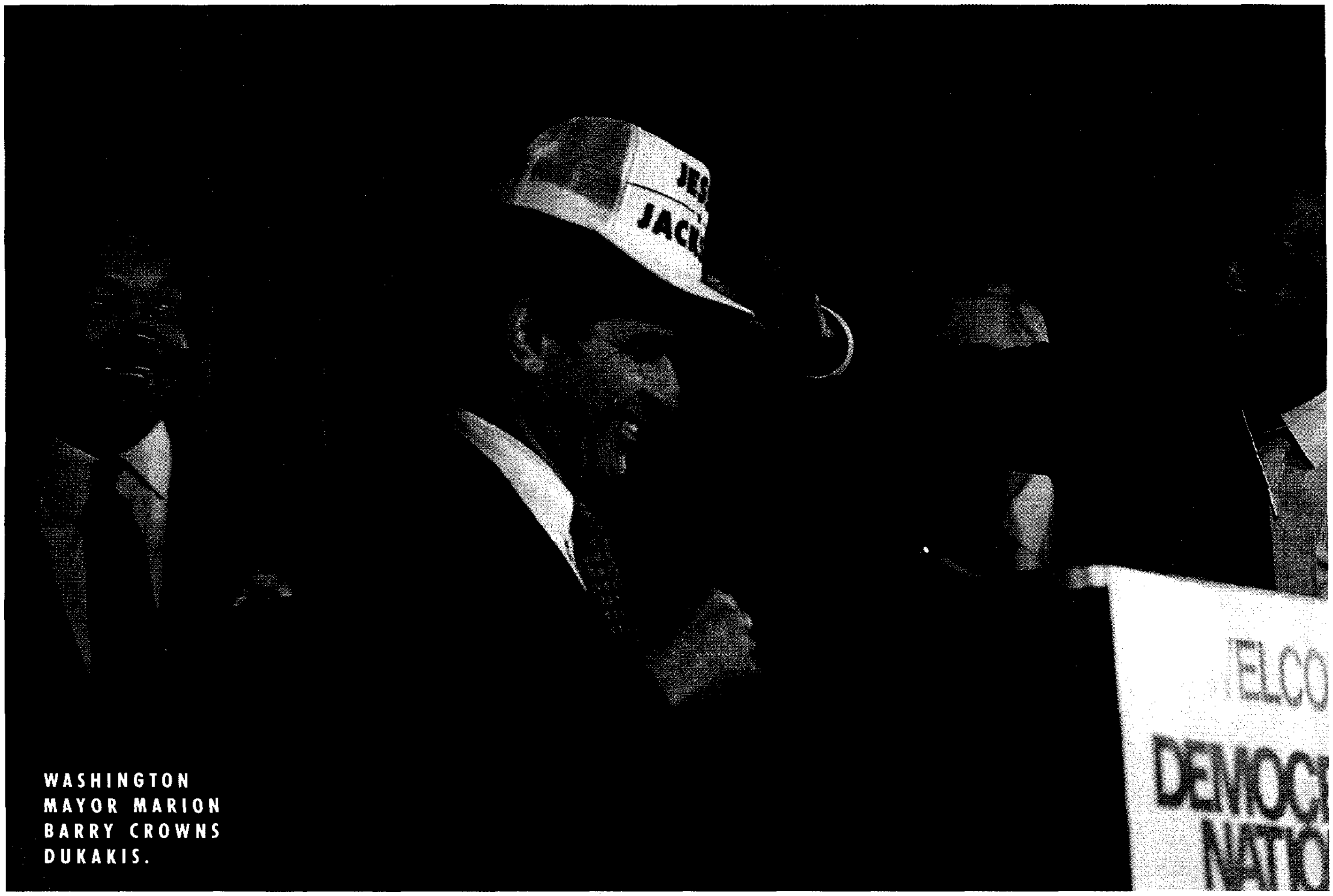
People are facing the unknown peril of The Blob, *which, with* Earth vs. The Flying Saucers, *kicks off the Summer*

Festival of Fantasy and Science Fiction (July 29 to September 8). These two play July 29 to 31.

Photographs: top left, Paula Court; bottom left, Austin Trevett.

NEW YORK

GRAND OLD PARTY


JESSE JACKSON
WELCOME DEMOCRATIC NATIONAL

WASHINGTON MAYOR MARION BARRY CROWNS DUKAKIS.

THE DEMOCRATS TRY TO ACT LIKE REPUBLICANS

BY JOE KLEIN

Photographs by Allan Tannenbaum/Sygma.

ROBERT STRAUSS—THE PERennially unrequited Democratic power broker—glided easily through the back hallways of the Democratic Convention in Atlanta one evening last week, doing what he does best: working the crowd. Every handshake seemed an intimacy, every greeting ("Well, hi!") a salute. He wafted along on a gentle breeze of "How're you"s and "Fine, fine"s and "So *good* to see yuh"s.

Occasionally, he would find himself enveloped in a serious moment—or what passes for such—the Grand Old Man of the Party accosted by one of his legion of admirers. "Bob, what about all this? Can we win this year?" A great arm would flash out—a fisherman casting his net—around the concerned Democrat's back and, in that wonderful voice, that inspired commingling of Texas oil and Washington grease: "Wah, sure! We're gonna be just fine. Everything is just perfect!"

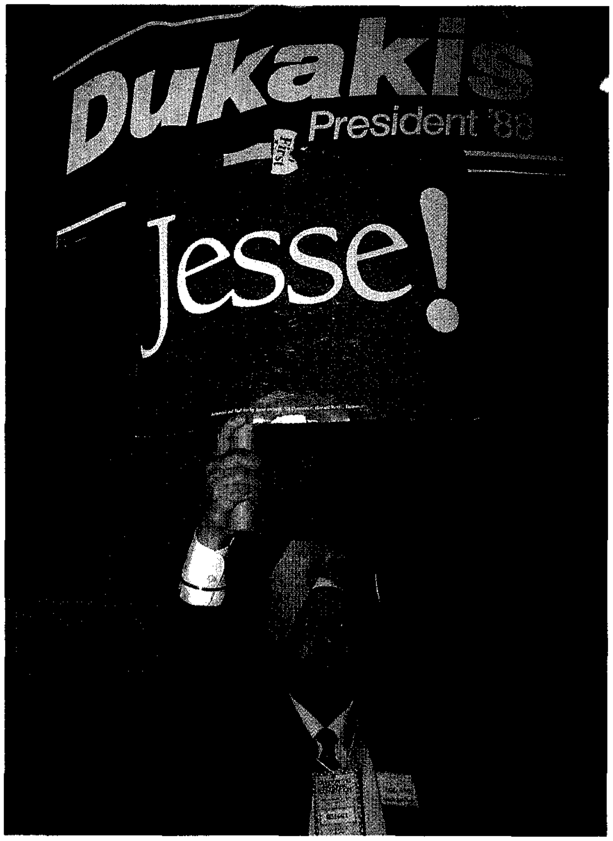
For once, the hyperbole did not seem entirely fanciful: This was the sort of convention Robert Strauss had been dreaming of for a quarter-century or more—the Democrats pretty much unified, no fractious disputes, no armies of *nonconformists* surrounding the hall, infecting the proceedings with their unseemly passions; a docile convention without a credentials fight, without a rules fight, with platform fights so well controlled and unthreatening that Mikhail Gorbachev might be disappointed by the tired, rote nature of the debate.

In truth, this was a convention that *only* a regular could love. It wandered along aimlessly, passionlessly, as if the entire apparatus—delegates, speakers (with a few notable exceptions), and programmers alike—had been sedated. It may have been that most of the Dukakis staff's energy was expended taming the Jackson horde in the hours before the convention opened; certainly, the event itself seemed an afterthought.

The theme for the week was supposed to flow from Ann Richards's down-home keynote speech, an unabashed love letter to the blue-collar Democrats who had gone off to vote for Ronald Reagan: Come home, all is forgiven, we miss you! But that seemed to get lost in the shuffle on Tuesday and Wednesday nights, and didn't re-emerge until the convention got around to nominating an actual Texan—Strauss's good friend and protégé Lloyd Bentsen—as vice-president. This moment was the end of a quarter-century in the desert for the regulars, an acknowledgment not only of the South and West but also of the silk-shirted, French-cuffed, Washington-lobbyist wing of the party, the one Democratic interest group that has never organized itself into a caucus.

It was ironic that this uninspiring purée was served up to the long-suffering Strauss Regulars by Michael Dukakis, a man who built his career in Massachusetts by posting NO SMOKING signs in smoke-filled rooms. Perhaps—as with Nixon's opening to China—only the least likely suspect, a reformer, could make the breakthrough and give the regulars the convention of their dreams.

Even though he had "hung tough," Dukakis still had to "wear" Jackson before America.



A SYMBOL OF UNITY.

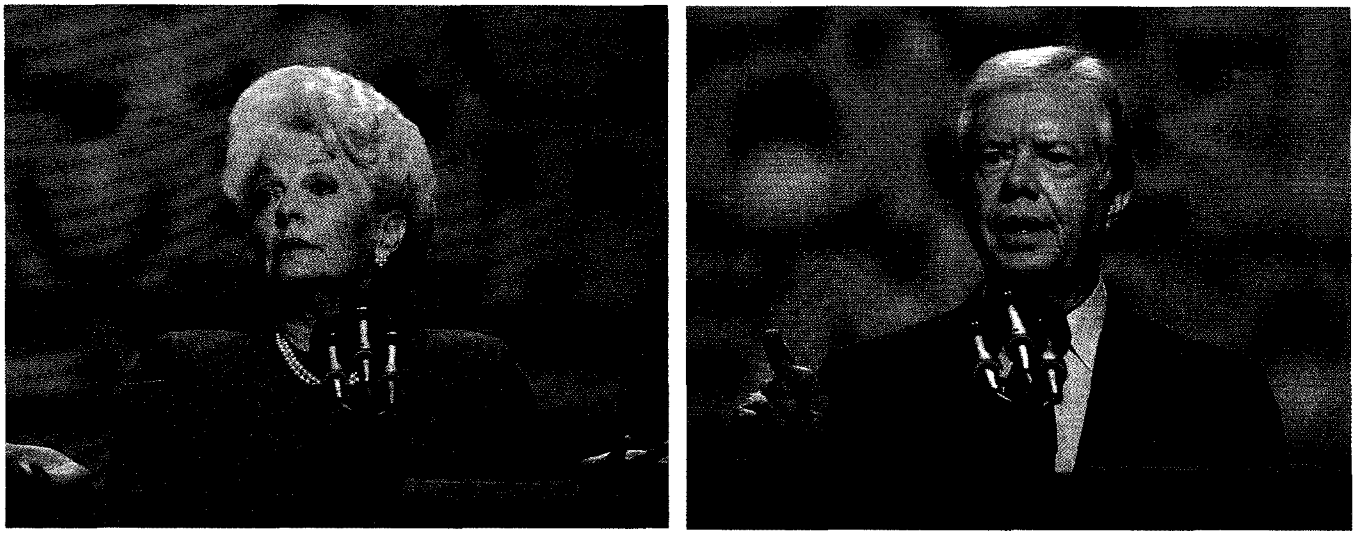
BUT EVEN THOUGH DUKAKIS made all the right moves, even though he did just about everything humanly possible to make the Democrats appear a moderate, credible Middle American party again, there was one thing he couldn't do: He couldn't make Jesse Jackson disappear.

Even in defeat, Jackson dominated the news—and the delegates' passions—for most of the convention. When Dukakis and Bentsen ushered the reverend into their Monday-morning unity press conference, Jackson was a beaten man. He had gained precious little from the governor in their negotiations, a significant triumph for Dukakis. Indeed, the most memorable image of the press conference came as a result of a stunt pulled by Marion Barry, the buffoon mayor of Washington, D.C., whose administration has been plagued by charges of cocaine use and corruption. Barry inserted himself onto the podium near the principals and, in a moment of surpassing discomfort, placed a JESSE JACKSON baseball cap on Dukakis's head while hundreds of cameras buzzed and flashed and clicked giddily.

The governor had no choice but to wear it for a moment—he did this with an equanimity that was truly impressive—before consigning it to an aide. But that tiny capitulation may well have been symbolic of the difficulty of his task last week: Even though he had hung tough, Dukakis still had to "wear" Jesse Jackson before the American public, a mixed blessing under the best of circumstances.

Jackson used the biblical metaphor of the lion lying down with the lambs in his speech on Tuesday, and it was appropriate in ways he could hardly imagine. Even a circus lion is capable of dangerous and unpredictable acts—and there were, no doubt, millions of lambs (the very same folks Ann Richards had been trying to reach) watching last week who were inspired, moved, and titillated by Jackson's roaring rhetoric . . . but also *threatened* by his passion, and unwilling to make the leap of faith required to graze in his pasture. By his very nature, Jesse Jackson stands at odds with the Dukakis strategy of providing a "safe" alternative to the Reagan administration; his essential strategy has become, in middle age, to provide the appearance and thrill of danger, with little of the actual risk. The Democrats' problem is that most Americans are not interested in even pretend political thrill-seeking.

It was inevitable that Jackson would be a dominant presence at the convention after his surprising, if somewhat overstated, successes in the primaries. But Dukakis had to be frustrated by how dominant even a toothless Jackson could be. The reverend cast a long shadow across the



ANN RICHARDS AND JIMMY CARTER.

Photographs by Jean Louis Atlan/Sygma.

skilled and rather subtle work Dukakis's political team had done to give the Democratic Party a fresh start after a generation of demons.

The sour taste of politics past was constantly reinforced by such luminaries as Carter and Kennedy.

In that effort, the enemy was not merely Jackson but twenty years of bad memories, from Mayor Daley's police riot to Geraldine Ferraro's tangled finances. The sour taste of politics past was constantly reinforced by the presence of such luminaries as Jimmy Carter and Ted Kennedy (although Kennedy's speech was one of the more entertaining efforts), a mopey-looking but ever-gracious Fritz Mondale—and also, finally, by the convention itself. Delegate polls taken by various news agencies proved that the demons still lurked, despite the Duke's best efforts at a whitewash. On issue after issue, the delegates—the heart and soul of the party—agreed with Jackson rather than their nominee, favoring more money for a profligate array of domestic programs and less for anything to do with defense. Still, they went along with Dukakis for the sake of party unity. "The thing that impressed me most was how badly those suckers want to win," said a Republican political analyst. "They seem pretty damn hungry."

ACTUALLY, THE MOST INTERESTING story to emerge from the Democratic Convention was neither Jesse *nor* unity but the final steps in the transformation of Dukakis himself from a callow, stiff-necked, suburban reformer into a clever, *formidable* politician—the sort of guy who could name Lloyd Bentsen as his running mate and cut Jesse Jackson off at the knees. "He has become what he used to hate," said a Boston Irishman who has quietly detested Dukakis for decades, "and I say, amen, thank God, and good for him. I don't even mind now when he praises Jack Kennedy even though he was the sort of guy who supported Adlai Stevenson in 1960."

"Let's face it," said a close friend of the governor, "Michael could not have done this seven or eight years ago."

The question of just how cold-blooded Dukakis had become was a popular topic of conversation among the delegates. The Bentsen pick offered the opportunity for exquisite agony and soul-searching to those liberals perennially searching for Pyrrhic defeats. "I can't believe I am swallowing this," said a New York delegate. "But I am."

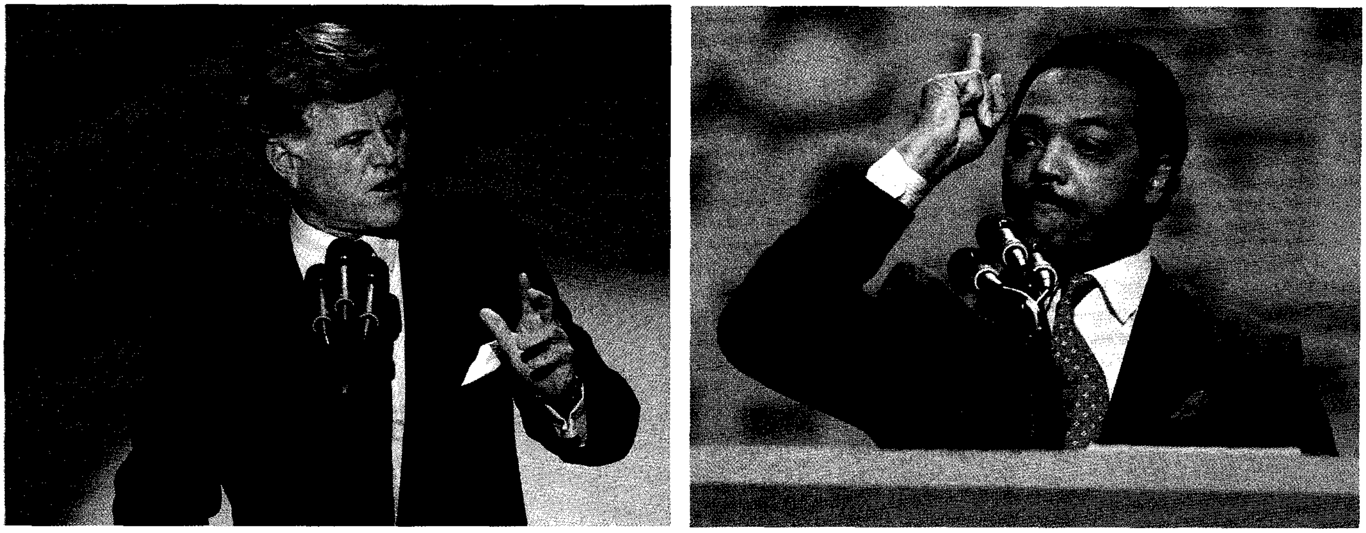
And, of course, there were endless ruminations over The Snub: Was Dukakis acting intentionally when he was somehow unable to phone Jackson in time to tell him that he had chosen Bentsen? The consensus—among Dukakis and Jackson supporters alike: Of course he was. "Look, both these guys are surrounded by Secret Service, all of whom carry those little microphones up their sleeves," said a Jackson adviser. "If Dukakis wanted to reach Jesse, he could've had one of his guys talk into his sleeve and find him. Jesse was in a plane, they say? Y'know, they've even got telephones in airplanes nowadays."

Actually, Dukakis *was* sending Jackson a message of sorts, but it was more subtle and significant than a mere snub. He was saying, several aides later claimed, that Jackson would be treated no differently from the other contenders (in fact, Dukakis was also unable to reach John Glenn). That seems fair enough, but it flies in the face of the most controversial Democratic Party doctrine of the past twenty years—that there should be different, compensatory standards for blacks. The message to Jackson was clear: The ground rules for their negotiations would be "equal justice" rather than "affirmative action." Was Dukakis trying to reinforce the Bentsen selection with another, more subliminal message to Reagan Democrats? Could be.

JESSE JACKSON CERTAINLY wasn't very happy—and his campaign suddenly collapsed into the undignified self-pity and self-righteousness that he'd managed to avoid all year. He compared himself to a field worker on a plantation. He answered the question he had disdained—What does Jesse want? (which he had claimed was insulting)—by having aides raise such demeaning issues as the use of an airplane for the fall campaign and the number of slots his supporters would get on the Democratic National Committee.

Dukakis responded with nothing more than platitudes: He wanted Jackson on the team (and insisted upon describing himself as the quarterback, even after the reverend said the allusion was offensive); he wanted Jackson to campaign actively; he wanted members of Jackson's staff to be integrated into his. He began to use the words "common ground" and "inclusive" more often, but that was all in the way of concessions—an impressive performance by Dukakis, who made it very hard for Republicans to call him a wishy-washy liberal this fall.

Jackson managed to mask his anger (and, perhaps, surprise) when the deal went down. His supporters, however, were not quite so restrained—their anger exploded briefly on Tuesday afternoon, as the Palestinian-homeland proposal for the platform was being discussed. Both Senator Daniel Inouye and Congressman



The fate of Michael Dukakis won't depend on Jesse Jackson but on how he stands next to George Bush.

TED KENNEDY AND JESSE JACKSON.

Charles Schumer (of Brooklyn) were booed mercilessly when they defended Israel. Reporters prowling the floor were surprised by the open anti-Semitism expressed by some Jackson delegates. "That land was stolen from the Palestinians by the Jews," Constance Green of South Bend, Indiana, told me while booing Schumer noisily. "In our caucus, they told us to be quiet because it might make the Jews mad."

There was fear that Jackson might take advantage of the frustration on the floor in his address to the convention on Tuesday night. As it happened, he gave a speech that was either indifferent or stirring, depending on whether you'd heard him before.

After reading the opening conciliatory passage ("Reading a speech," he once told me, "is like kissing through a telephone"), Jackson lapsed into his standard campaign-stump material (one New York delegate spotted Manhattan borough president David Dinkins reciting sections word for word along with him). And while Jackson managed to enrapture most of the crowd and more than a few network anchormen, he disappointed those who had hoped he could transcend his usual self-absorption and deliver a speech that would move the entire party toward the November election.

BY WEDNESDAY NIGHT, THERE was a growing sense that Dukakis was letting the tough victory he'd won over Jackson behind closed doors slip away on the convention floor. Prime time opened with more Jesse: William Winpisinger of the machinists' union nominating Jackson for president, followed by the requisite, raucous floor demonstration. "This is bad," said a New York congressman. "Too damn much Jesse. Too little Duke. The only good news I've heard all night is that the television ratings have been awful."

There were some who hoped Governor Bill Clinton of Arkansas would turn the tide when he gave the lead nominating speech for Dukakis, but the governor—who *had* a reputation as a barn-burning orator—delivered what may well have been a historic clunker, much too long and deadly dull. "Godawful," said the congressman when I checked back with him on the floor. "I heard Dukakis supporters actually booing." (Indeed, Clinton's biggest applause line came when he said, "And in conclusion . . . .")

But Dukakis surprised everybody—perhaps even himself—Thursday night with a rousing and often eloquent acceptance speech that offered his "New Era" vision of what George Will aptly labeled "competence liberalism." Still, the arithmetic looked daunting for the Duke.

Even under the best of circumstances, a Democratic nominee faced the dreaded "electoral lock"—that is, the slow but inexorable movement of electoral-college power toward the conservative Sun Belt states. An analysis by Douglas Marttila—the son of the Boston consultant John Marttila—showed that Democrats had averaged 50 percent of the vote in only three states and the District of Columbia (with a total of 30 electoral votes) over the past five elections. Of the 20 states most likely to produce the 270 votes required for an electoral-college win for Dukakis, four—Illinois, Iowa, California, and Oregon—hadn't gone for a Democrat since Lyndon Johnson, and ten others had done so only once.

There was other bad news. "History tells us that by the time your readers see this, Dukakis will be past his peak of popularity," said Alan Baron, the Washington analyst. "The 'out' party always loses strength after its convention—even in the years it wins. Richard Nixon lost a fifteen-point lead from the convention to the election in 1968 and beat Humphrey by less than a point. Jimmy Carter lost 30 in 1976. If Dukakis doesn't get some sort of boost from this convention, he may be in trouble."

OR HE MAY NOT: THERE ARE ALways exceptions to rules. Michael Dukakis will undoubtedly be happy to know that John Kennedy emerged from his convention four points behind Richard Nixon in 1960; the polls went back and forth that year, finally closing to a whisper. The election eventually was decided by the sweat on Richard Nixon's upper lip when he debated Kennedy (and also, of course, by the votes of thousands of ghosts in Mayor Daley's Chicago). This election may turn out to be as close.

Certainly, the low television ratings and the general ennui attending the Atlanta festivities suggest that conventions may no longer be the political watersheds they once were—and post-convention polls may be similarly meaningless. "I don't think the public is paying too much attention yet," said a Republican analyst. "In fact, I don't think people are really going to care very much about this until you get the two guys standing next to each other in a debate—and then, it's not going to be decided on the issues but by which one seems more like a leader."

In the end, the fate of Michael Dukakis won't depend on Jesse Jackson or electoral-college trendlines but on how he stands next to George Bush when the public finally switches channels and turns on the campaign. ■

BY

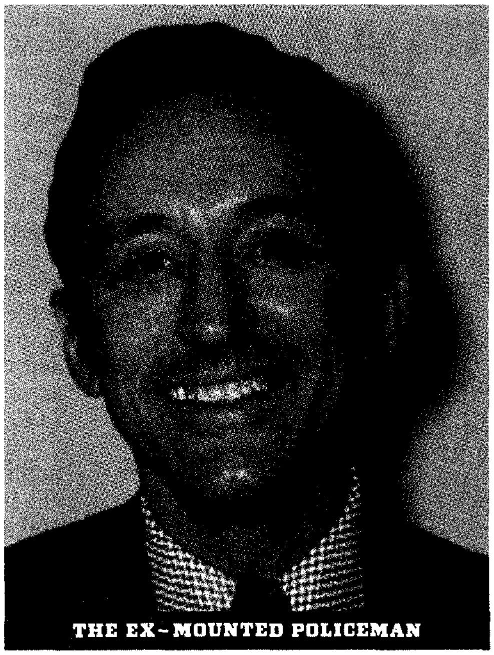
JEANIE KASINDORF

LAST JUDGMENT

How an office romance between a cop's daughter and a suburban husband led to the murder of a federal judge

IN CHAMBERS: DAWN, PETER, ROSEMARY, RICHARD JR., JOAN, PATRICIA, AND JUDGE RICHARD DARONCO

IT BEGAN, LIKE SO MANY OFFICE AFFAIRS BEFORE IT, on a lush leather banquette. On a harsh winter night in 1979, they sat in the Waldorf's Peacock Alley, to the left of the Cole Porter piano, where the three little pleated lampshades allowed just enough soft light to bounce off the rose-colored walls. He had three or four scotches with dinner. He thinks she had white wine. After the Christofle dessert cart had been rolled over and the pastries had been chosen, he ordered one more scotch as a nightcap and she ordered one of her favorite after-dinner drinks, a Tia Maria. They remained there, the large, blond 40-year-old man and the pretty, dark-haired 29-year-old woman, laughing and talking and commiserating about life at the office, until they were the last couple left in the room. Finally, as the waiters and the maître d' looked on impatiently, they walked out of the restaurant. He says they crossed the grand black-marble-columned lobby and headed for the elevator that would take them to his room in the Waldorf Towers. No one could have predicted, as the elevator silently counted off the floors, that the affair that began that night would turn into a real-life story of fatal attraction.


THE EX-MOUNTED POLICEMAN

His name was Allan Ross. He was a new vice-president at Chase Manhattan Bank, and he had just returned from a Barbados vacation with his wife and young son, who were home in Greenwich. Her name was Carolee Koster. She was from a little town across the Hudson River, near Nyack, New York, the daughter of a former cop named Charlie Koster. Only a few weeks before, Ross had made her his special assistant.

The affair lasted less than six months. A year after it had ended, Carolee Koster left Chase Manhattan Bank. A year after that, she filed a wage- and sex-discrimination suit against the bank and Allan Ross, charging that Ross had coerced her into the affair and that when she ended it, he had arranged to have the bank fire her. For almost seven years, the lawsuit consumed the lives of the Koster family. It came to trial in the spring of 1988 before federal judge Richard Daronco, another suburban man, a father of five from Pelham.

DURING THE trial, Charlie Koster seemed to be an errand boy for his wife and daughter.

On Thursday, May 19, 1988, over nine years after that winter night at the Waldorf, Richard Daronco signed a decision dismissing all of Carolee Koster's claims against Allan Ross and Chase Manhattan Bank. On Saturday, May 21, Charlie Koster walked across Richard Daronco's wide front lawn in Pelham, shot Daronco four times, and then, with the fifth bullet in his old police revolver, took his own life.

CAROLEE KOSTER HAS CHUBBY CHEEKS, AN AQUILINE nose, and beautiful wide eyes that people describe as "almost black." She lived in the Bushwick section of Brooklyn until she was about ten, when her parents, Mary and Charlie, bought a modest house in suburban Valley Cottage. Charlie retired as a mounted policeman in 1969, then got a job as a security guard at Chase Manhattan Bank. Mary stayed at home and raised their three children.

Carolee and Mary Koster have not responded to repeated requests for interviews. One of their neighbors remembers the family as "a little high-strung." Once, the neighbors say, a couple put its mailbox up on city land on the edge of the Koster property, and Mary Koster cut it down. The Kosters did not mix with other families on the block, one neighbor says. The local kids, she says, knew never to put a foot on the Kosters' little plot of land or Charlie Koster would come after them.

Carolee was the pride of the family. While her older brother, a debt collector, barely kept in touch, and her younger sister dropped out of high school, Carolee graduated with honors from Ladycliff College, in nearby Highland Falls. Then she went to work as an English and science teacher at St. Paul's School, just down the road from St. Paul's, the Roman Catholic church that Mary and the children attended.

Carolee and her parents were always close. She left St. Paul's School to go with Mary and Charlie to Hungary, where they were hoping to buy a house. They spent the summer there, Carolee would later testify, before coming home "in disgust" because of all the red tape involved in trying to complete the closing. She got a job briefly as an administrative assistant at a small convalescent home in Rockland County but left after about six months because it was too depressing.

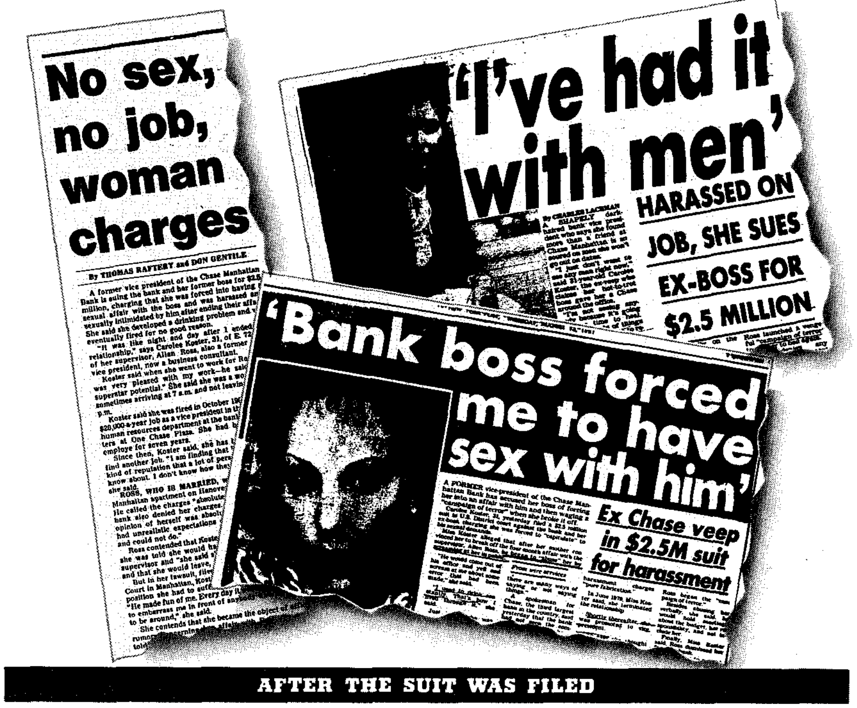
Then her father heard about a night job at Chase as coordinator of the Learning Center, where bank employees take night classes. Carolee started work in October 1973. By 1976, she had been promoted to an $18,000-a-year job as a training analyst and had got her first major title: assistant treasurer. In 1977, she was transferred to the personnel department to write policies for clerical employees and was given a raise to $19,800. A year later, she was promoted to second vice-president. She had been in personnel a year and a half when Allan Ross joined the bank as vice-president.

IN THE LATE SEVENTIES, Chase had gained a reputation on Wall Street as a bank that was "running fat." In 1978, executive vice-president Alan Lafley—a right-hand man to chairman David Rockefeller—started looking for someone to reorganize the personnel department and cut costs. An executive-search firm sent over Ross, who was then an ABC vice-president.

With his bleached-blond hair and, at times, matching blond beard and mustache, Ross looks more like a straw-hat-circuit actor than like a bank vice-president. He was born in Brooklyn and raised near his grandparents' dairy farm in Yorktown Heights. He once starred as M. Jourdain in a Brown University production of Molière's *Le Bourgeois Gentilhomme*. He wanted to go into the theater, but his father persuaded him to become a teacher, because teachers always work. He taught in Westchester County and eventually became a personnel trainer at CIBA-Geigy. From there he went to ABC as a personnel vice-president.

One of the first things Lafley told Ross was that people in the department where Carolee Koster worked were doing nothing but producing personnel-policy brochures that were being read by no one but themselves. Lafley told Ross to reorganize the department. As he started to do so, he quickly became impressed with Koster. It wasn't long before Ross went to Lafley and said he wanted to make Koster his chief assistant for budget work and staffing. From the start, Koster had complained to him about her salary. So he also asked to raise her salary from $22,800. Lafley said the highest he would go was $25,000. The raise went into effect in January, just before Ross's trip to Barbados.

ALLAN ROSS AND CAROLEE KOSTER HAD BEEN working late in their office at One Chase Plaza, at Liberty and Nassau Streets, that night in February 1979 when he proposed dinner at the Waldorf. Ross says that when they finished, Koster suggested they go back to her apartment, at First Avenue and 72nd Street, to finish a report they had been working on. "She said, 'I'll make coffee,' " he remembers. "And I said, 'I'll get some scotch.' I said, 'Wait in the [Waldorf] lobby and I'll go up and change into something more comfortable.' And she said, 'You'd never say that to one of the men who work for you.' So she came up, and I went into the bathroom and changed. When I came out, she was lying on the bed, totally naked. She was cupping her breasts in her hands and asking, 'Aren't they beautiful, aren't they beautiful?' She got up off the bed, and the next thing I knew she had hugged me and we were in a kiss. I asked her if she took the pill and she said no. So I said that I'd better go buy some protection. I sent her out the front of the Waldorf to Park Avenue to get a cab, and then I went to the all-night drugstore on Lexington and to a liquor store and then took a cab to her apartment."



No sex, no job, woman charges

By THOMAS RAFTERY and DON GENTILE

A former vice president of the Chase Manhattan
Bank is suing the bank and her former boss for $2.5
million, charging that she was forced into having
sexual affair with the boss and was harassed an
sexually intimidated by him after ending their affa
She said she developed a drinking problem and
eventually fired for no good reason.
"It was like night and day after I ended
relationship," says Carolee Koster, 31, of E. 72
of her supervisor, Allan Ross, also a former
vice president, now a business consultant.
Koster said when she went to work for Ro
was very pleased with my work—he said
superstar potential." She said she was a wo
sometimes arriving at 7 a.m. and not leavin
p.m.
Koster said she was fired in October 19
$20,000-a-year job as a vice president in th
human resources department at the bank
ters at One Chase Plaza. She had b
employe for seven years.
Since then, Koster said, she has b
find another job. "I am finding that
kind of reputation that a lot of pers
know about. I don't know how they
she said.
ROSS, WHO IS MARRIED, w
Manhattan apartment on Hanove
He called the charges "absolute
bank also denied her charges.
opinion of herself was absolu
had unrealistic expectations
and could not do."
Ross contended that Koste
she was told she would ha
supervisor and "she said s
and that she would leave,
But in her lawsuit, file
Court in Manhattan, Kost
position she had to suff
"He made fun of me. Every day it
to embarrass me in front of any
to be around," she said.
She contends that she became the object of

'I've had it with men'

HARASSED ON JOB, SHE SUES EX-BOSS FOR $2.5 MILLION

'Bank boss forced me to have sex with him'

Ex Chase veep in $2.5M suit for harassment

From wire services

AFTER THE SUIT WAS FILED

Ross says that within days, they started seeing each other two or three times a week. He would tell his wife he had to be in town for business, and he and Koster would stay at the Doral or the Halloran House or the Penta. Later, he had his brother deliver a cot to Carolee's apartment, because she had a bed that was too small for both of them, and he started spending nights there. He says he spent a couple of evenings there with Carolee and her mother, who had a key to the apartment and came and went as she wished. One day, he says, Mary Koster even cooked dinner and left it for them.

From that first night at the Waldorf, he had talked about wanting to get a divorce. By May, he says, Carolee was demanding an engagement ring. "I agreed to buy her a princess ring instead," he says. "One Saturday, we were walking down Fifth Avenue. I remember it was a beautiful spring day. We went into a jewelry store, and I bought her a $900 ring set with tiny rubies, sapphires, emeralds, and diamonds. She wore it on her wedding-ring finger until the gold turned her finger green and I returned it to the store." By then, he says, the relationship was beginning to go sour. They had started squabbling about her demands on him. When she didn't get her way, he says, she threatened to tell his wife or Alan Lafley about the affair.

On June 12, Ross went to see a divorce lawyer, who told him that if he wanted custody of his ten-year-old son, he would have to stop seeing Koster. "I called her from a phone booth and told her. For days, she kept saying, 'We'll find a way to hide it. It will be all right. No one will know.' " They stopped seeing each other for almost two months.

In June, Ross recommended to Lafley that Koster be promoted to vice-president with a salary raise to $34,800. Lafley would later testify that he asked "whether she was vice-presidential material." Ross convinced him that she would grow into the job. Lafley agreed to the new title but held the raise to $26,900. In August, Ross's wife went to Europe for two weeks and their son went to camp. Ross says that Koster spent both weekends at his house in Greenwich. That was the last time they were alone together.

Ross finally separated from his wife at Thanksgiving. He moved into the city and started dating other women. At times, he says, Koster would follow him around the office and call him at home. The following February, he persuaded Lafley to increase her salary to $29,000.

Lafley would later testify that Koster never fulfilled the potential that Ross saw in her. She missed deadlines, he said, made errors in budget work, and never finished her principal task: coming up with a list of "high performers" for future promotion. Another former Chase executive later called her "Allan's blind spot."

In March 1980, Lafley told Ross that he wanted to have Koster report to Neil Owen, another young vice-president whom Ross had helped bring into the bank from ABC. "Carol had always been jealous of Neil," Ross says. "And I knew that there was going to be trouble." He could never have known how much.

Ross says that he called Koster into his office the following Monday. "I explained what was going on and explained that she would retain her vice-president's title and salary. And she started to cry. She kept asking, 'Why are you doing this to me?' I said, 'I'm not doing anything to you, Carol.' She kept saying, 'Why do you hate me? I love you. You know you love me.' It went on almost two hours. She even came behind my desk and tried to touch me. She said, 'It's a demotion.' I said, 'It's not a demotion.' She said, 'But I'm not reporting to you.' Then she got angry. She said she wanted a job that would put her in charge of all the bank's real-estate personnel. I said, 'Well, you're not qualified, but I'll tell Lafley.' Then I said, 'Carol, you're to report to Neil.' She said, 'I'm not. I'll leave Chase. Give me a severance package.' I said, 'Packages are for people we terminate. You're not being terminated.' She said, 'I want a package.' I said, 'What do you want?' She said, 'A full year's salary and tuition to finish a master's degree.' It would have come to about $35,000. I said I'd tell Alan and would she please go in and talk to Neil."

Koster, who would later deny that Ross told her to report to

The sex-discrimination complaint effectively ended Ross's career at Chase. He left soon after.

Owen, went to Lafley instead. Lafley told her, as he would later testify, that she wasn't qualified for the real-estate job. When she continued to protest, he said that he could help her find a job outside the bank. He said he couldn't find another job for her at Chase, and if she didn't want to report to Owen, he would terminate her effective July 31, 1980. He said he would continue to pay her salary and benefits through October 31 and give her seven weeks' severance pay on top of that.

Koster says she left Chase on August 13, 1980. Shortly after, a telegram arrived for Lafley from Paul Donnelly, a nationally known employee-discrimination lawyer. Donnelly said that he was flying in from Detroit and demanded a meeting. Ross remembers that word of the telegram swept through the office grapevine. He heard about it from a secretary before the Chase lawyers called.

Donnelly charged that Koster had been sexually harassed by Ross and demanded a larger severance package. Although Chase lawyers say they do not recall making an offer, Donnelly says, "Chase offered a settlement that seemed reasonable to me. She refused the offer and I got out of the case. When someone refuses a reasonable offer, I get out."

Koster herself then filed wage-discrimination complaints with the New York City Commission on Human Rights and the federal Equal Employment Opportunity Commission (EEOC). The complaints, which are necessary preludes to a federal lawsuit, said nothing about her having been sexually harassed by Allan Ross.

The complaints effectively ended Ross's career at Chase. He stayed at the bank four more months, then left with a six-month consultant's contract. He spent two years running the management-programs department at the New School. Then he got a job as the head of the personnel department at the Conference Board, a 300-person corporate think tank.

CAROLEE KOSTER IN 1981

HER LAWSUIT charged that she'd been harassed and fired after breaking off the affair.

The summer that Koster filed her first complaint, Ross started dating Marilyn Maleska, a woman he had helped bring over to Chase from ABC. On February 23, 1981, he and Marilyn were married in a quiet ceremony in Florida. In May, they announced the wedding by sending out invitations to a formal reception at the Rainbow Room, which was attended by a number of friends from Chase. On June 5, Koster requested a "right-to-sue" letter from the EEOC. "I don't think the timing is a coincidence," Ross says.

"I'VE HAD IT WITH MEN," read the headline in the New York *Post*. SEX AND THE BANK VEEP, said the banner in the *Daily News*. On August 12, 1981, Koster filed her $2.5-million lawsuit against Ross and Chase Manhattan.

For two days, Koster's photograph was plastered over the tabloids. "I just don't want to see any man right now," the *Post* quoted Koster as having said. "There are lots of things about men I've got to resolve." Koster claimed that Ross had said he would see that she "failed at Chase" if she didn't sleep with him. She said that she decided to break up with him after talking to her mother and that when she did, Ross launched a "campaign of terror" to get her to bed again. She said that he would "come out of his office and yell and scream at me about some error that had been made. I used to drink constantly. That's how I lived through it." Her new lawyer, Gary Sinawski, a New York employee-discrimination specialist, told the *News* her treatment at Chase "was a shame."

The day after the suit was filed, Koster was on *News 4 New York* and *Eyewitness News*. She told Channel 4 viewers that after she ended the affair, she and her staff "were given unreasonable deadlines, we were not included in meetings, we were belittled, insulted." A week later, Koster was on the *Today* show. When correspondent Bob Kur asked her why she hadn't refused Ross's advances and hadn't reported him to his boss, she said, "I had seen many types of corporate shenanigans going on that involved other people."

Four days after she filed the suit, Koster invited her former secretary from Chase, a timid Colombian woman named Clara Duran, to her apartment. Duran had wine with Koster and her mother. When she was ready to leave, she would later testify, Koster "brought me a paper and she asked me if I would sign something for her." The statement said that Duran had seen Ross treat Koster abusively after their affair ended. Duran testified that she had told Koster that some of the things in the statement weren't true, and Koster assured her they'd be deleted. Duran signed but couldn't sleep all night. She called her eldest son. At seven the next morning, they went to Koster's apartment and asked for the statement. Koster, she testified, refused to give it to them.

THE LAWSUIT SOON took over the lives of Carolee, Mary, and Charlie Koster. Charlie quit his job at Chase the summer the suit was filed and retired to a little white trailer in Bath, Pennsylvania, a town set among the small farms and steel-fabricating plants north of Bethlehem. Carolee began drafting interrogatories for her lawyers to submit to Chase and Ross. Carolee's parents started giving her money to get her through.

To those who watched the Kosters pursue the case over the next seven years, it seemed there was a great deal more than $2.5 million at stake. There was the honor of Carolee Koster, the ex-cop's daughter who was raised in St. Paul's Church. She would later testify that she'd had only one other sexual relationship in her life, with a boyfriend she had met her first year out of college. In many ways, she seemed naïve about sex. Marshall Lippman, who was her third lawyer, remembers a day when a gynecologist sent Koster

Photograph by Michael Lipack/ New York *Daily News*.

“She started to see the trial as a time when all accounts would be settled,” recalls one lawyer.

a postcard about an appointment and she was upset that the mailman would know she was seeing the doctor. “I think this case turned, to a great extent, on her attitudes toward sex and how she reacted to Ross ending this affair,” Lippman says. “I think Carolee had a lot of embarrassment over the whole affair and felt she was used, abused, and abandoned. And part of the reason she was suing was to seek revenge to overcome this extraordinary sense of humiliation.”

Two years into the lawsuit, after having paid him $8,000, Koster fired Gary Sinawski. “Carolee couldn’t understand the legal concept of proof,” says Sinawski. “She thought everything that had happened at Chase was relevant. It was always ‘Why are you not pursuing this and this and this?’ ”

She replaced him with Lippman, another employee-discrimination specialist in New York. Lippman came on for a modest $40-an-hour fee and expenses, plus a 30 percent contingency fee. At some point, Koster couldn’t keep up the payments, Lippman says. In the end, according to Lippman, she paid him $3,000 in fees and still owes him another $10,000.

Since the Koster case, Lippman says, “my opening speech to anybody who comes in with a sexual-discrimination claim is ‘I’ll represent you, but you really have to put it behind you and move on.’ ” Lippman encouraged her to get a job. She drew up a résumé and did a little consulting work for an old friend from the bank and had a temporary job one summer as a cashier at the American Museum of Natural History. But mostly she pursued her suit.

In mid-1983 and late 1984, Koster spent ten days being deposed by the lawyers for Chase and Ross. In those depositions, her account of the affair is dramatically different from Ross’s—starting with that first night. Koster said that she never went to Ross’s room at the Waldorf. When they finished dinner, she said, Ross announced he was going to visit his brother. Then, at about 1:30 in the morning, she was awakened by her doorman, who said that Ross was there to see her. She let him in, she said, because she was “half asleep.” She said she then submitted to his advances because he threatened to “make sure that I failed at Chase” if she didn’t. She conceded that he had given her a ring but denied ever having asked him to marry her. She said that her parents had known nothing of the affair until she and Ross arrived at her apartment one night when her mother was there. After that, she told her mother what had happened and her mother urged her to break off the affair.

WITH HIS SECOND WIFE, MARILYN

ALLAN ROSS INSISTS that Carolee Koster sparked their affair and that it turned sour when she began making demands on him.

In November 1984, lawyers for Chase and Ross filed a motion to dismiss the portion of the case that included Koster’s claim under the federal equal-pay act and state laws, which can also be heard by the federal court. In order to collect damages under the act, Koster would have had to prove that she was paid less than a male performing a “substantially equal” job. Lippman filed an affidavit for her. Then, without telling Lippman, Koster filed her own lengthy affidavit, comparing herself to Neil Owen. But Owen had come into the bank as a computer specialist.

In May 1985, federal judge Peter Leisure ruled in favor of Chase and Ross. It was a big defeat for Koster, eliminating her automatic right to a jury trial, her chance to seek punitive damages, and her chance to seek compensatory damages from Ross for intentional infliction of emotional distress. Under the claims that were left, she would be entitled to damages only for the income she had lost as a result of her termination and the alleged wage and sex discrimination.

BY MAY 1985, AS BOTH SIDES WERE PREPARING for trial, things started to unravel between Koster and Lippman. “She started to see the trial as a time when all accounts would be settled,” Lippman remembers, “and all the dirty little secrets would be brought out. In a pretrial order, you outline the case you want to make at trial and prepare a witness list. The document helps the judge understand the issues and forces both sides to narrow the issues they want to try in the courtroom. We started to have disagreements over what the legal claims actually meant.

“I could not disabuse her of the notion that if she did work for someone higher than her and he put his name on it, she should also have gotten his $100,000 salary,” Lippman continues. “And if she delegated work and then had to do it for the person below her, she felt she should have been paid his salary. She wanted me to make a claim that she should have been paid her salary, her immediate superior’s salary, and her subordinate’s salary. She also had a real problem providing me with eyewitnesses who could testify that Ross mistreated her. I suggested she get her office group together, but she could never do it.”

They also fought about damages. “We did a calculation about what she could have made if she had continued at Chase,” Lippmann says. “But you’re obligated under the law to present evidence that she tried to earn money that would offset those damages. You can't just say Chase should pay you for the rest of your life. But she thought she had been wronged and they should do that."

In July, Koster prepared her own witness list. The day before Lippman was to submit his pretrial order, a messenger arrived with a copy of a letter that Koster had sent to the court and to the defense lawyers complaining about Lippman. Lippman filed a motion asking to withdraw from the case.

The Chase lawyers were prepared for another delay while Koster searched for a new lawyer. They couldn't have been more surprised when Leisure told them, "Miss Koster is going to represent herself."

Koster submitted her own pretrial order—an enormous document with a list of over 40 witnesses and contentions that ran on for 63 pages. The Chase lawyers again sought to get the case dismissed. That legal battle went on for another year and a half. By the time the motion to dismiss had been denied and the case was ready to go to trial, it had been transferred to the newest member of the federal bench in the Southern District, Richard Daronco.

IT WOULD HAVE SEEMED TO anybody who thought about it then that Richard Daronco had the ideal judicial temperament for handling Carolee Koster. He was a funny, easygoing, low-key man—"probably one of the only judges in Foley Square who wasn't in love with himself," as one of his oldest friends put it. The 56-year-old judge was the kind of man who still had his name and address listed in the local phone book and who wouldn't hesitate to mention, as he did during the Koster trial, that he lived in Pelham.

Dick Daronco was the son of an immigrant tile-setter. He was very much a small-town boy, baptized, christened, and, finally, eulogized in St. Catharine's Church in Pelham, which his parents had always attended. He had once considered becoming a professional trumpet player but went to law school instead.

During law school, he met and married Joan O'Rourke, a Pelham girl. They started married life in an apartment in New Rochelle and kept moving up until, sixteen years ago, they bought a large, handsome Spanish-style home on Corona Avenue in leafy Pelham Heights. He joined a law firm in White Plains. Then he got involved in local Republican politics. He was only 39 when he was appointed to the Westchester County Family Court. He served three years before becoming a county-court judge, and in 1978, he was elected to the State Supreme Court.

In 1986, Daronco submitted an application to become a federal judge. On January 29, 1987, he was sitting in his chambers in White Plains with his mother, who was celebrating her eightieth birthday, when his flustered secretary came running into the office, saying, "The president is on the phone." Reagan was calling to say Daronco was being appointed to the federal bench.

KOSTER AFTER THE SHOOTING

AS THE CASE wore on, she hired several lawyers but finally represented herself.

Friends had often told him that he had made a mistake giving up a lawyer's income to become a judge at 39. While he was on the bench in White Plains, a law firm offered him double what he was earning as a judge. It was hard to turn down, his brother, Paul, would later say, "when you have five kids to put through college and three daughters to marry."

But Daronco always chose the bench. "I like the idea of being judgmental rather than being an advocate," he said in a speech just eighteen days before he died. "I like the idea of a search for the truth. I wanted to be a judge since the first day of law school. And I just feel as though I'm one of the luckiest people around that my dream became reality."

THE CASE OF *Carolee Koster* v. *The Chase Manhattan Bank and Allan Ross* was turned over to Richard Daronco as soon as he arrived at Foley Square. Daronco got a feeling for the way the case was going to go early on. The judge prided himself on his ability to bring people together to settle cases. Prior to his first pretrial conference in the Koster case, in December 1987, he notified both sides they should be prepared to discuss settlement. He talked to the lawyers for Chase and Allan Ross. Then he talked to Carolee Koster. Then he brought them all together. At that meeting, Chase offered Koster $300,000 to settle the case. Daronco urged her to take all the time she needed to consider the offer. She took two days and called to say, "It is not acceptable."

In February, the Chase lawyers met with her again, hoping to discuss a settlement. But when they showed her into a conference room, she set up a large, collapsible easel with a flip chart and spent twenty minutes giving them a history of the case from her point of view. It was clear that a settlement wasn't in the cards.

The trial began on March 23, 1988. During the first few days, Carolee and Mary Koster sat together at the plaintiff's table. The mother served as the daughter's paralegal, consulting her frequently and helping with boxes of documents. When Koster announced several days into the trial that she had decided to call her mother as a witness, Robert Fink, Ross's lawyer, asked Daronco to exclude Mary Koster from the courtroom. Daronco granted the motion. At the next break, Mary Koster said to Fink, "You slime, what rock did you crawl out from under?"

Charlie Koster—who, the FBI would later learn, had recently separated from Mary and was living alone in his trailer—sat on a spectator's bench. To everyone else in the courtroom, the 67-year-old man seemed to be Carolee's and Mary's errand boy. At each break, as the two women consulted over court documents, Charlie would "scurry off," as the judge's law clerk would later say, to fetch papers or make phone calls for them.

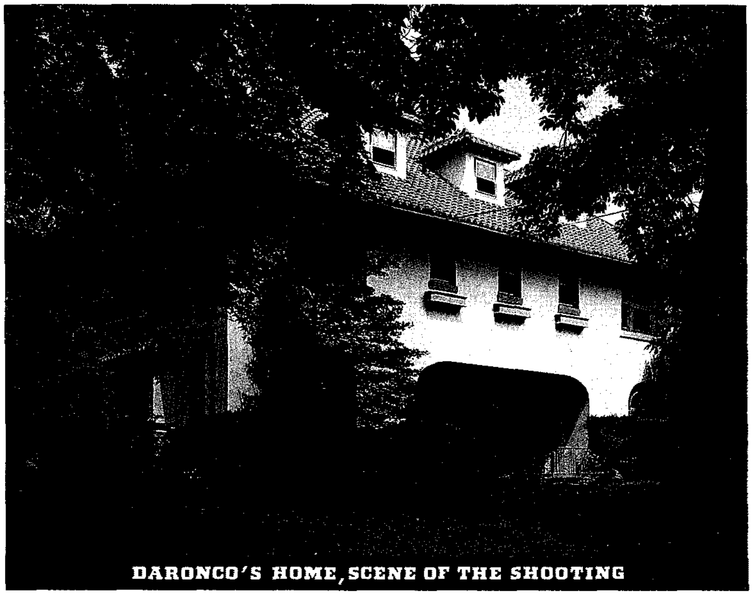
Charlie Koster reacted dramatically to the testimony. He would laugh silently to indicate that he didn't believe a witness

Photograph by Jon Naso/New York *Newsday*.

or hold his head in his hands or shake his head elaborately. Toward the end of the trial, Daronco stopped him. "I held off doing this," he said, "but I have been observing, Mr. Koster, you have been reacting to the questions by laughing and smiling, and I am going to have to ask you not to do that, please." Koster jumped up and said, "I'll leave," although he had not been asked to leave. Then he quickly walked out.

As Charlie Koster watched his daughter sitting alone at the plaintiff's table, arrayed against all those high-priced Chase Manhattan lawyers, it may have seemed that she was at every disadvantage. In fact, she was being given every possible advantage. Daronco had made it clear to the defense lawyers before the trial that because she was representing herself, he was going to give her great leeway. He let the defense lawyers know that he did not want them to challenge each of her questions. He knew that they could hold up the trial forever if they forced her to phrase every question accurately and to follow every rule of procedure. On occasion, Daronco even took time to instruct her on phrasing a question or raising an objection.

Carolee Koster was her own chief witness. She spent most of her time introducing evidence to try to show that she was paid less than men who did similar work. She drew up a list of male employees who had the same job-level classification that she had had but with a higher salary. Then, instead of simply introducing the document into evidence, she spent three hours on the witness stand going over the names. She would ask herself to list one of the names, walk down off the witness stand to an easel and elaborately write down the name, the job level, and the salary, then return to the witness stand to start in on the next name. The problem was that although the men had the same job-level classification, they did not do "substantially equal" work, which was what the law required her to show.



DARONCO'S HOME, SCENE OF THE SHOOTING

THE JUDGE EXPECTED A reaction from the Kosters and, after issuing his decision, talked with an aide about beefing up security at the court.

She spent far less time than everyone had expected introducing evidence about her affair with Ross. The only evidence she presented that Ross had forced her into the affair and then had engaged in a campaign of abuse was her own testimony. Ross's lawyer's worst fear was that Koster would take the stand and cite specific instances when Ross had allegedly forced her to have sex. In that case, it would be her word against his. But Koster presented little such testimony. She said that she let Ross up to her apartment after dinner at the Waldorf because she "thought it might be a call about an emergency in the family."

She brought witnesses to testify that Ross was powerful enough at Chase to get her fired. But her main witness to prove this point—Robert Benmosche, who had worked with Ross and Koster—backfired. Robert Fink asked Benmosche how Koster and Ross had looked together during the time of their affair. Benmosche replied, "It looked like they were in heaven."

THE DEFENSE LAWYERS WANTED TO SHOW THAT Koster and Ross carried on the affair through mutual consent. They wanted to show that Alan Lafley, not Ross, was responsible for transferring Koster to work under Neil Owen. They also wanted to show that the men on Koster's list did not perform a "substantially equal" job and that there was no pattern at Chase of wage discrimination based on sex.

Chase was represented by Betsy Plevan, a small, feisty, dark-haired woman, and Liz Alcorn, a cool, formal young lawyer with a classic Grace Kelly look, both from Proskauer Rose Goetz & Mendelsohn, a leading labor-law firm. Ross was represented by Robert Fink, a small and aggressive man who quickly went for the jugular. He portrayed Carolee Koster as a lonely woman with few friends except her mother and no life outside Chase Manhattan Bank. He maintained that she had willingly entered into the affair. "She obviously loved the attention," he said in his opening statement. "She was finally playing with someone in the big leagues. She saw Ross as a ticket to promotion and salary advancement. Her charges are evil, they are baseless, and they are lies."

Chase's lawyers tried to take what Plevan called "the highroad," emphasizing that the bank knew nothing about the affair and pointing out that there were several departments at Chase to which Koster could have turned for help. To show that there was no pattern of wage discrimination, they introduced evidence that Koster's salary was low in relation to salaries paid to a long list of both men and women in comparable positions, and that there were many women at Koster's job level who earned more than she did.

Their chief witness was Alan Lafley, who is now retired from Chase. The distinguished-looking, silver-haired Lafley testified that he had had no knowledge of the affair while Koster was at Chase. He said that he, not Ross, controlled Koster's salaries and promotions and that Ross—far from slowing her career—had sought to advance her and had recommended her for a substantial raise six months after their affair ended.

During a three-week break in the middle of the trial, a friend of Koster's contacted the defense lawyers about reopening settlement negotiations. But the overture was rejected. Plevan, Alcorn, and Fink were certain they were winning their case.

THE HIGH POINT OF THE TRIAL CAME IN THE final week, when Koster put Ross on the witness stand. Ross had suffered a severe heart attack in 1985 and was told that he was suffering from congestive heart failure. In 1988,he was told that without a heart transplant, he would have no more than five years to live. He was on medical leave from the Conference Board and was waiting to be admitted to

Photograph ©1988 by Frederick Charles.

When Ross described the scene with Carolee Koster on his bed, her father ran out of the courtroom.

Columbia-Presbyterian hospital for a series of tests to determine if he qualified as a transplant candidate. He attended the trial with his wife, Marilyn, every day that his health allowed.

Koster was all pent-up fury when she got him on the stand. "You could see the smoke coming out of her eyes," one of the defense lawyers would later say. She started to do what her father had been doing, smirking and posturing and using elaborate gestures. Ross was cool and composed, pausing every once in a while to take a pill for his heart.

Many of Koster's questions had no relevance to her legal case. She asked Ross to tell her the number of times that he had discussed divorce with his first wife. She asked him if he had had a sexual relationship with Marilyn while she worked with him at ABC.

When Ross began to describe the scene with Koster on his bed at the Waldorf, Charlie and Mary Koster ran out of the courtroom. But Carolee could not let the subject go.

"I would just like to develop this a little more and find out a little more about it," she said. "Did I happen to remark why I thought I had beautiful breasts?"

"Not at that time," Ross replied.

"Did I ever remark why I thought I had beautiful breasts?"

"You told me about mammary-reduction surgery."

"I told you that?"

"Yes."

"Would I have thought my breasts would have been beautiful before the reduction mammoplasty?"

Finally, Fink could not let it go on any longer. He stood up to object.

"I am just wondering what it was I said about my beautiful breasts and why I thought they were so beautiful," Koster told the judge.

"You may continue to ask questions . . . in this area, if you think it is part of your case," Daronco said patiently. With that, she finally stopped.

Before Ross left the witness stand, she tried a parting shot. "On the night of the Waldorf, didn't you go to a party at which time you had homosexual relations with another man?"

"No," he calmly said.

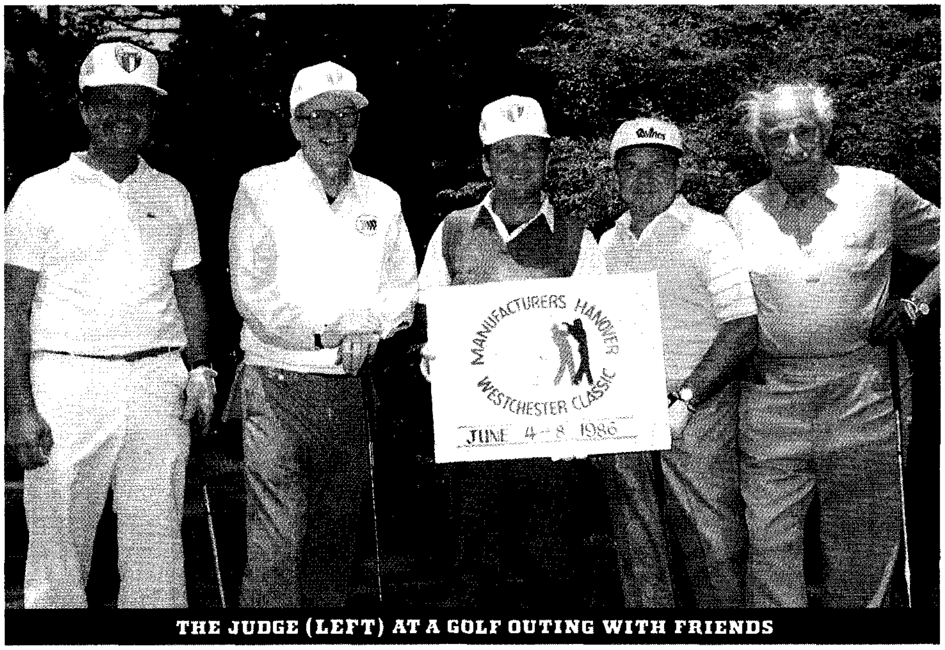
"THE COURT FINDS THE plaintiff has failed to convince this court of the merits of her case. Accordingly, all of plaintiff's claims are dismissed as to both defendants." On Thursday morning, May 19, twenty days after the trial had ended, Richard Daronco signed his opinion in the case. Daronco's law clerk, Karen Steffire, took it to the clerk's office and sent it to Koster and the lawyers in the morning mail.

Daronco ruled that "there is not a scintilla of credible evidence to suggest [the affair] was coerced or unwanted by either party," *citing the* testimony of Benmosche that Koster had looked like she was "in heaven." "No evidence of abusive behavior by defendant Ross towards plaintiff was adduced," Daronco wrote. "After their sexual relationship ended, defendant Ross did not criticize plaintiff to others. In fact, he was very protective of her when he received criticism about her from others." He ruled that Koster had failed to prove that her wages had been affected by discrimination or that Chase had engaged in a pattern of sex discrimination.

Finally, the judge wrote, "the plaintiff is responsible for her termination from Chase in that she overstated her experience and potential, refused to accept management's contrary assessment, and declined the only position available at the time for which she was qualified."

ABOUT 9:30 THE NEXT MORNING, FRIDAY, MAY 20, Charlie Koster left his trailer in Bath and drove across New Jersey, into New York, and on into Pelham. The decision hadn't reached Carolee Koster yet, but Charlie knew that it was not going to be the one they wanted. After the trial ended, he had gone back home to Bath, Carolee had gone back to her apartment, and Mary had flown to Naples, Florida, where she owned a condominium. Charlie hadn't talked about the trial to his neighbors and had said little to Mary and Carolee. But his wife later told a reporter that he had thought a lot about it—about how hard Carolee had worked at Chase and how good she had been at her job and how horrible it was that everyone had testified against her. The judge was so arrogant, he thought, and had allowed Allan Ross to portray Carolee as the aggressor.

By noon, Charlie Koster had found his way to Elderwood



THE JUDGE (LEFT) AT A GOLF OUTING WITH FRIENDS

RICHARD DARONCO WAS A FUNNY, easygoing, low-key man, "probably one of the only judges in Foley Square who wasn't in love with himself," as one of his oldest friends puts it.

Koster talked to her father the day of the killing, but she says he gave no hint of what he planned to do.

Avenue, a broad, handsome, tree-lined street just two blocks from Daronco's home. He pulled into a driveway and asked a doctor for directions to Corona Avenue.

A few hours later, in his chambers, Richard Daronco began to talk to his law clerk about preparing for some reaction from Carolee Koster. "We figured that the earliest she would get the decision would be Friday; the latest, Saturday," Karen Stefflre remembers. "We knew how important this was to her and her family, and we expected some reaction. There was a security camera and intercom, but the judge had never hooked it up. We talked about having it set up on Monday. We expected an acting out, some kind of verbal attack. We thought she'd do something on Monday."

The judge left early that afternoon, and, as he was leaving, he turned to Stefflre and said, "If anybody delivers any candy to you this weekend, don't eat it." Stefflre remembers it as "a joke, but a dark joke."

DARONCO LIKED TO SLEEP LATE ON SATURDAY mornings, and Saturday, May 21, was no exception. He got up around 10:30. The Pelham Heights house, as usual, was filled with family. His wife, Joan, was there. His youngest daughter, Rosemary, whom everyone called Murphy, had just come down from Keene, New Hampshire, with her boyfriend. The two had graduated from college the week before, in a ceremony that her parents had attended, and now she was home to celebrate.

Daronco took a walk into town. He took his shirts to the dry cleaners and stopped in at Dante's tailors. He stopped by Pelham Lumber, which is run by the Giordano boys, whom the Daronco boys have known for 45 years, and picked up some oil for his lawn mower. Then he went back home to do some work in the yard.

No one knows where Charlie Koster spent Friday night. Around two o'clock Saturday afternoon, he drove his eight-year-old Pontiac toward the Holy Sepulchre Cemetery, five blocks from Corona Avenue. He steered the car through the ornate wrought-iron archway that is topped with a cross, and parked along a row of granite tombstones.

He took an old Colt .38 police revolver out of its black leather holster and left the holster on the car seat. He emptied his wallet of all his identification cards and credit cards and the NYPD badge that he got when he retired from the police force. The only things he left in the wallet were some cash, a library card, and a 1969 gun permit for the Colt and a Smith & Wesson. Then he got out of the car and started walking toward Corona Avenue.

DICK DARONCO WAS CLIPPING THE LARGE RED maple tree at the front of the house when he saw Charlie Koster approach. Before Daronco could run, Koster raised the .38 and fired four bullets. One hit Daronco in his chest. The others hit him in his back, his buttock, and his thigh. He started to run around to the back of his house, toward the kitchen door.

"I need help! I need help!" he yelled. The bullet in his thigh had hit the femoral artery, and, although he probably didn't know it, he was bleeding to death.

In the kitchen, Joan and Murphy and her boyfriend weren't sure whether the noise was gunfire or fireworks. They ran to the front of the house to look out a window and saw a figure run by. As they got back to the kitchen, Daronco ran through the door, covered with blood. He ran toward his study to try to barricade himself in the room. Koster chased after him, waving the revolver in the air. Joan Daronco tried to close the kitchen door on Koster, but he pushed it open and ran into the house, yelling, "I'm going to get him." Joan and her daughter ran out the kitchen door and screamed for neighbors to call an ambulance. Murphy's boyfriend ran to the front hallway.

The call came into the Pelham police station at 2:13. Police chief Anthony Quatroni, who had known Dick Daronco for 21 years, followed his officers to the scene. He found Joan and Murphy in shock, still standing on the sidewalk in front of the house. After a neighbor had come to take them away, Quatroni followed his officers inside. The first body he found was Charlie Koster's, lying on its side on the floor in the front hallway, with one clean bullet wound in the temple and a pool of blood at the head. A few steps away, in his wood-paneled study, Daronco lay on his back on the floor in his red sweatsuit, the lower half of his body covered with blood. Quatroni remembers saying to himself, "I hope you're not dead," although he knew that he was.

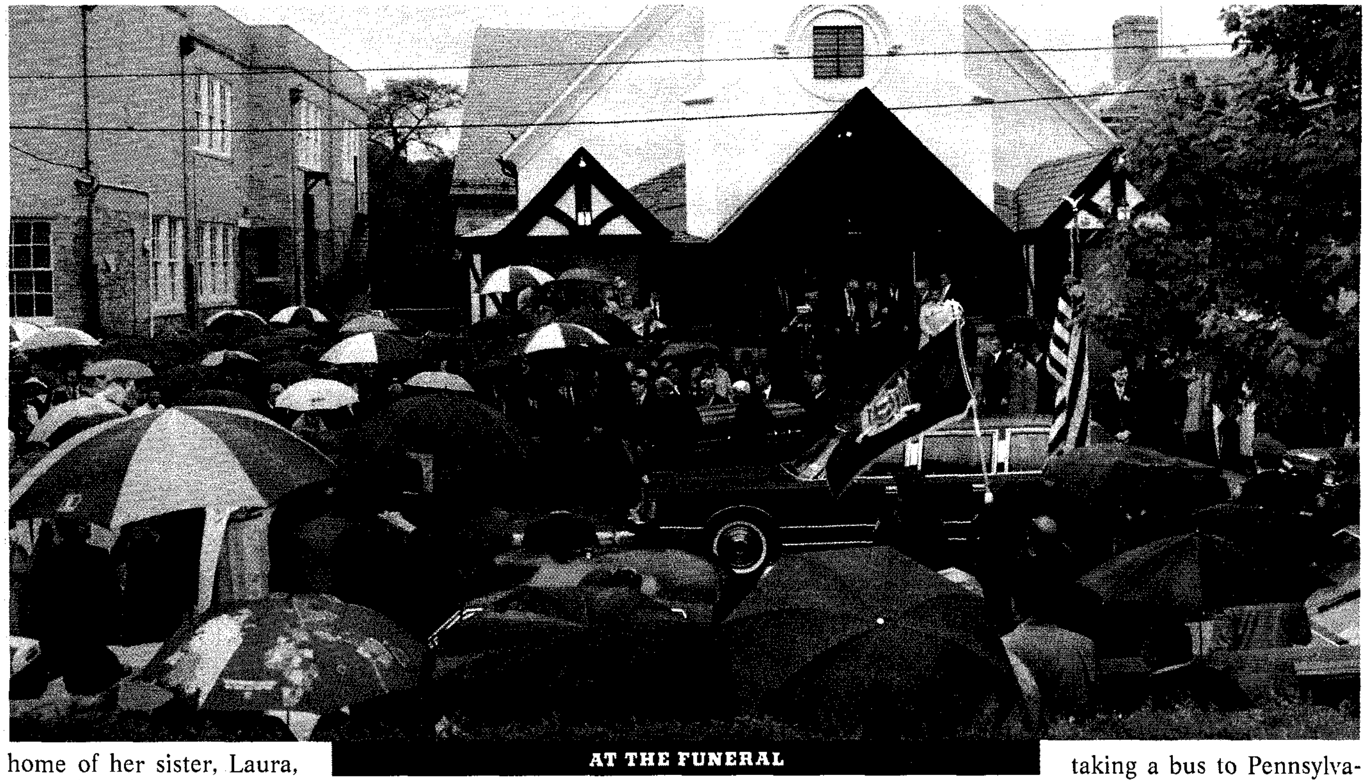
Quatroni left the house and walked to the neighbor's home where Joan and Murphy had taken refuge. As soon as he entered the living room, Joan looked up at him and said, "Is he gone?" Quatroni had to tell her, "Yes."

KAREN STEFFLRE HEARD THE NEWS ON SATURday afternoon when Judge Daronco's other law clerk called. "They murdered the judge," he said. "It must be Koster," gasped Stefflre. She drove to the Pelham police station to see if she could help. The police and the FBI, who had been brought into the case because Daronco was a federal judge, had decided to keep Charlie Koster's identification secret until they could find Carolee and Mary as well as the second gun that was registered to Charlie. Stefflre gave Carolee Koster's address to the FBI, and she was placed under protective custody until the two women were found.

Allan Ross heard the news on Saturday night, just after being released from Columbia-Presbyterian. On Friday, he had got the call that said that he qualified for a heart transplant. An hour later, he got the call that he had won the Koster case. He was still talking on the telephone and accepting congratulations Saturday when Marilyn, who was watching the ten o'clock news, called out to him. She said that Daronco had been shot and a sixty-some-year-old man had done it. The first word out of Ross's mouth was "Charlie." The next morning, they left for the home of one of Marilyn's relatives, where they were sure the Kosters could not find them.

Bob Fink was vacationing on Cape Cod. When he heard the news, he called a daughter who was at his home outside the city and made her leave the house for the night. Betsy Plevan heard the news on Saturday afternoon at her country place. She and her family were supposed to go back to the city on Saturday night but decided to stay in the country instead. Everyone who had participated in the trial was worried about Carolee and Mary Koster. "These were three people who didn't seem to ever do anything independent of each other," Karen Stefflre would explain later. "So until the FBI found the two women, we were all very nervous."

The FBI sent agents to Carolee Koster's apartment but could not get an answer there, although they say that their later investigation establishes that she was there. They went to the



AT THE FUNERAL

‘I WANTED TO BE A JUDGE since the first day of law school,” Daronco said. “I just feel as though I’m one of the luckiest people around.”

home of her sister, Laura, in Rockland County, and to the home of her brother, Charles, who lives near their father’s trailer in Pennsylvania.

Then they obtained a search warrant for the trailer and went through it. They found stacks of documents relating to the lawsuit and two short notes sitting on the kitchen table. The FBI laboratory later confirmed that the notes had been written by Charlie Koster. One was addressed to no one in particular and said that in the event of his death, his body should be cremated and his ashes scattered. The second was addresed to Mary Koster. It discussed the lawsuit and the trial and said, “I realized the case was lost.” The note led them to believe that he was acting alone.

THROUGHOUT SATURDAY NIGHT AND SUNDAY, the FBI kept searching for Mary and Carolee. They finally found them about six o’clock on Sunday night at the Bath trailer. Carolee said that she had received the judge’s decision on Friday afternoon; she had been in her apartment all Friday evening and Saturday and did not hear about the judge’s murder until her brother called her Saturday night, saying, “Don’t turn on the television, because you won’t like the news.” She said that her father had called her on Saturday morning and she had assumed that he was at the trailer. They discussed the judge’s decision then, but he gave no indication of what he was planning to do.

Mary Koster said that for the past two weeks, she had been at her Florida condominium. She, too, had talked to her husband on Saturday morning, and she said she thought he was at home. He did say a couple of things that she didn’t understand. He told her that “he had to do something” and that she should “check the mail on the kitchen table.” They discussed Daronco’s decision, she said, but he seemed very calm.

Mary said that she also had heard the news from her son. She then talked to Carolee and made arrangements to fly on Sunday morning to New York, where Carolee met her at the airport. The two women said they had spent the rest of the day taking a bus to Pennsylvania. They found the second gun in a Volkswagen van and turned it over to the agents. Both Carolee and Mary Koster, as one FBI agent said, “pleaded complete and utter ignorance of Charlie Koster’s plans.”

Shortly after, Valerie Berton, a young reporter from *The Morning Call* of Allentown, showed up at the trailer. She was startled when Carolee and Mary let her inside. Berton remembers that they both seemed to be in a state of shock. There were no tears. Carolee sat at the kitchen table and tried to compose a statement of apology to Daronco’s family. She kept testing phrases on her mother, but she couldn’t think clearly, couldn’t come up with the right words. Carolee told Berton that if she called later, she would read her the statement. But a statement was never released.

Berton had gone there expecting the two women to talk about the husband and father they had just lost. She was surprised to find that all Mary wanted to talk about was Chase Manhattan Bank and Allan Ross. Mary told her about the long hours her daughter had worked at the bank and how badly she had been treated. Carolee told her that she had made $29,000 a year but should have earned at least $40,000. Mary said that Ross was a homosexual who had used her daughter as a beard.

“My husband was angry and upset that people testified as they had,” Mary Koster said. “Carolee and I had so much on our minds at the trial that we didn’t watch him too closely. I feel that Chase is responsible for what happened. It was eating away at him that Chase did what they did to her. Carolee was trying to get her life going. He did it out of love for her.”

On Monday, May 23, as Richard Daronco’s family was planning his funeral Mass at St. Catharine’s Church, Carolee and Mary Koster left Bath, Pennsylvania, to get away from the newspaper reporters and television camera crews who were surrounding Charlie Koster’s little white trailer.

That was the last time the two women were seen in public. Carolee Koster had until June 22—thirty days after Daronco’s opinion was formally filed in the U.S. District Court—to appeal the case. She has not done so. ■

Photograph by Oliver S. Morris/New York *Newsday.*

ADAM'S EDENS

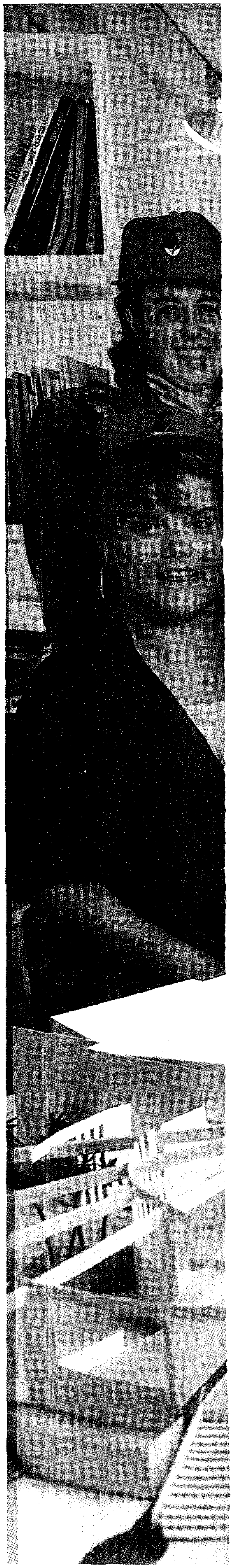
TIHANY'S DREAM RESTAURANTS

BY MARILYN BETHANY

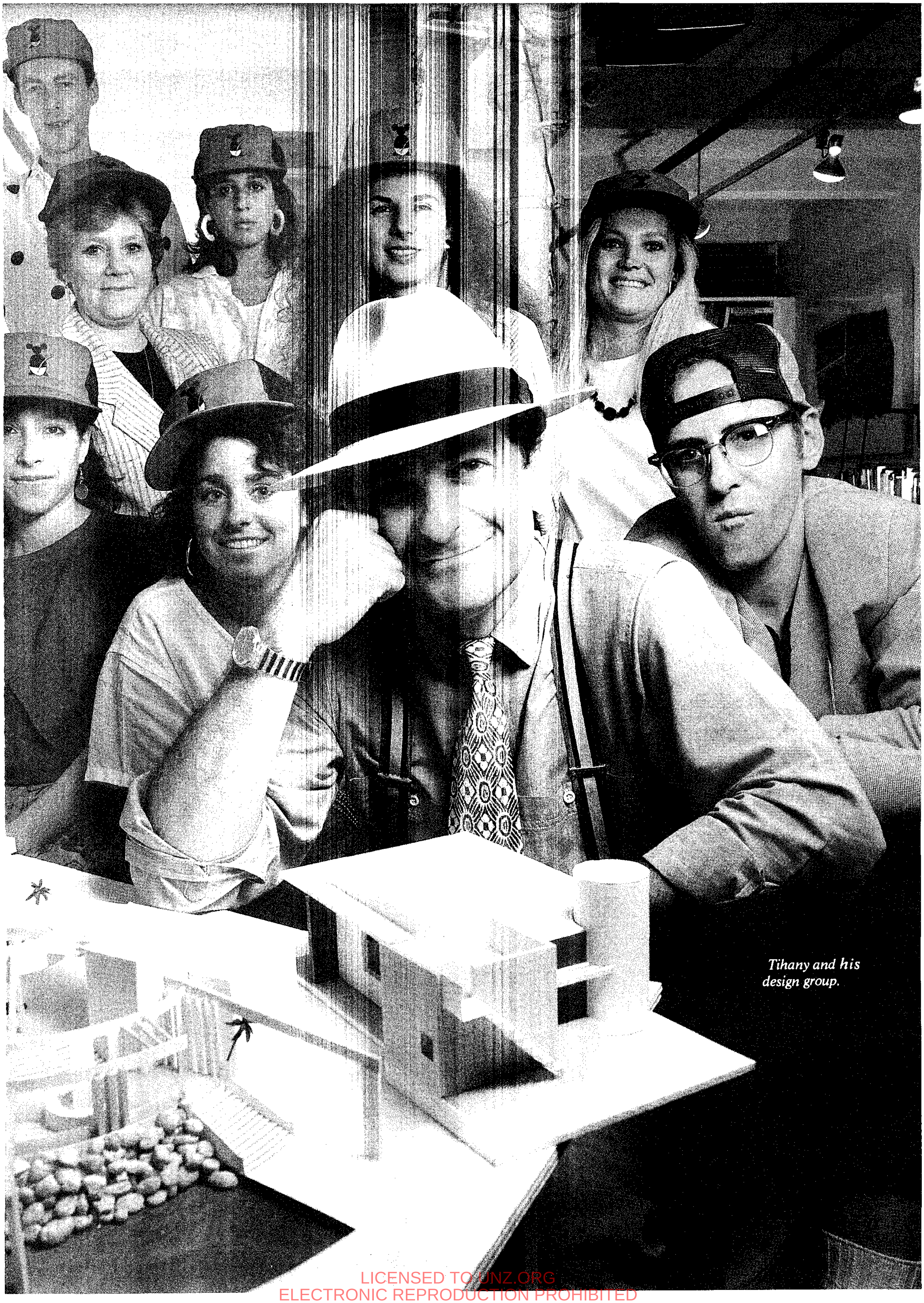
IT'S 98 DEGREES OUTSIDE ON 54TH STREET, BUT INSIDE BICE, the chic midtown restaurant, everything is as smooth and cool as zabaglione. Sophisticated in a sporty, Italian way—plaid carpet, striped cotton banquettes—the huge room has a cream-colored ceiling that's so busy with beams the 7,500-square-foot space seems almost cozy. Most of the lunch crowd has already left, and as a few stragglers linger over cappuccinos, Adam Tihany, 40, dressed for the weather in a short-sleeved polo shirt and khakis with suspenders, eases into a sinuous beechwood chair. With no waiter in sight, he tells the hostess to fetch him some lobster salad. He acts as if he owned the place, as well he might. Tihany designed not only the room but also the very chair he sits on, as well as the logo, lighting fixtures, flatware, and plates.

As she departs, Tihany leans forward and confides, "You won't find an Italian waiter on duty anywhere in New York this afternoon. Italy is playing Russia in football. They're all watching the game." To be polite, one inquires how Italy is doing this year. Tihany shrugs: "I don't know; I'm not interested in football."

But he is interested in waiters—who they are, where they come from, what they need to do their jobs, and what they need to be happy. Waiters, pastry chefs, maître d's. They are as fascinating to Adam Tihany as design problems such as how to make an enormous room appear intimate (that busy ceiling). It's this concern for every aspect of the business that has made Tihany the favored designer for many of the city's more knowing restaurateurs. With restaurant madness on the wane—bankruptcies are up from last



PHOTOGRAPH BY MARK SELIGER



Tihany and his design group.

year and owners all over town admit that their figures are down from last year—Tihany-designed restaurants are flourishing. On the East Side of Manhattan from Saks north, it's hard to walk ten blocks without passing one of them—Huberts, Metro, Alo Alo, Remi (the 65-seat spot he designed and owns with chef Francesco Antonucci). He's just finished negotiating with Restaurant Associates about redoing the Top of the Park in the Gulf & Western Building, as well as fine-tuning his design for Villa Paradiso, a superluxe resort planned for the Caribbean island of Nevis. But perhaps the best indicator of Tihany's status is his refurbishing of Le Cirque, a project he's been nipping away at for the past three years.

"The guy has got to be doing something right," says Libby McClintock, an architect at MGS, which designed Ernie's, America, Cafe Greco, and the Liberty Cafe. "He gets a lot of business from very intelligent people. My memory is of lovely cabinet work."

"I like him and I like his work," says Charles Morris Mount, designer of Canastel's and others. "It's simple and low-key."

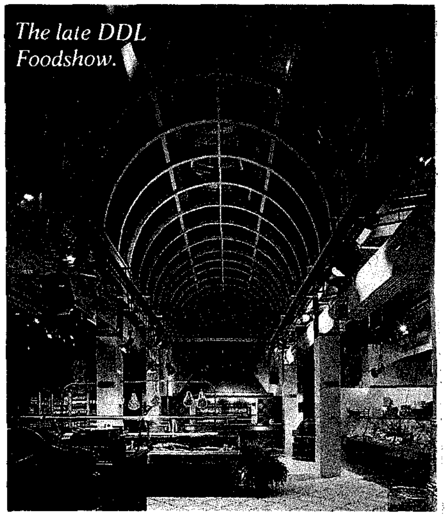
"Tihany is a very conservative designer," says Sam Lopata, who did Pig Heaven, Café Marimba, and Extra! Extra! "I take much more risks."

It's true. Unlike most designers who've made a name for themselves, Tihany doesn't have an immediately recognizable look. "I don't have a style so much as an insight into my clients," he says. "Not just their present status but their potential." He's quick—make that eager—to admit that he's no Lopata, whose flashy restaurants consistently grab the attention of public and press. Nor is he a Philip Johnson, the architect of the Four Seasons, still regarded as one of the most beautiful restaurants of any age. "Restaurants are theater," goes the current cant. But there is theater and there is theater—from the circus to Shakespeare. If Sam Lopata is P. T. Barnum, then Adam Tihany is perhaps Neil Simon—a prescient and reliable maker of hits who manages enough flashes of brilliance to give pause to those who might otherwise dismiss him.

'MY GUESS IS THAT ADAM and I are the only two restaurant designers around who know what goes into a pasta puttanesca," says Charles Morris Mount. There's little doubt that if Tihany had become, say, a lawyer instead of an architect, he'd still be "a famous eater," the sort of guy who checks out every new place, scribbles morning-after reflections for the *Zagat*

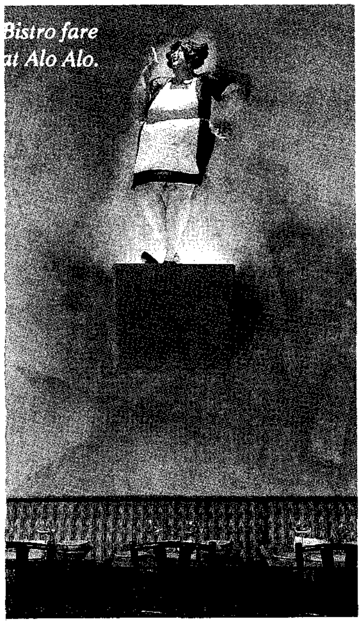
Inside Metro.

Huberts on Park Avenue.

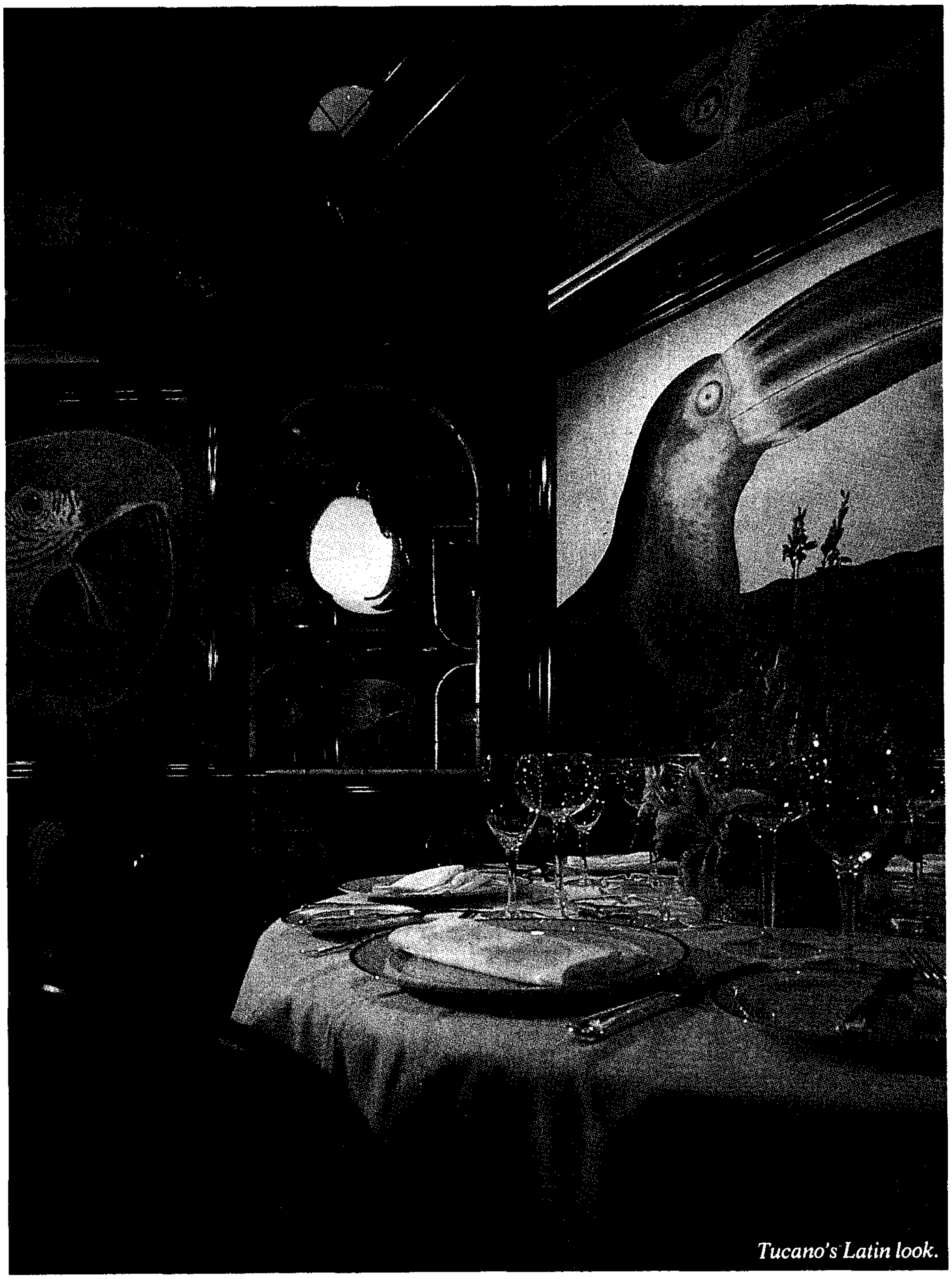

The late DDL Foodshow.

HIT MAN: *"Tihany is the Neil Simon of designers—a reliable maker of hits with enough brilliance to give pause to those who might dismiss him."*

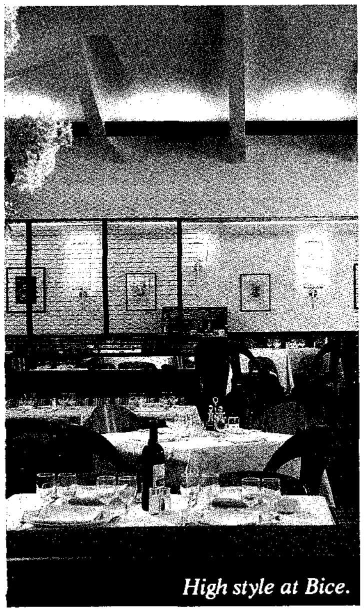
Photographs: top and center. Peter Paige; bottom. © Mark Ross Photography.



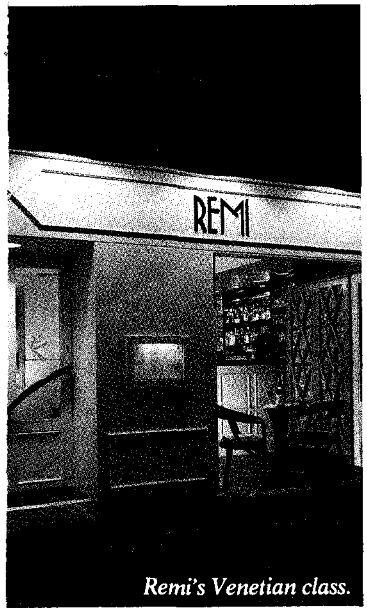
Bistro fare at Alo Alo.



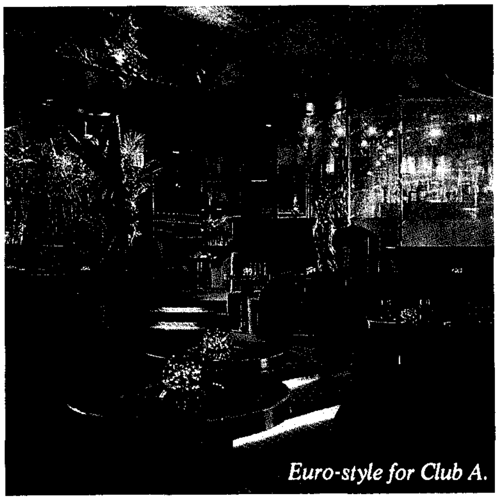
Tucano's Latin look.



High style at Bice.



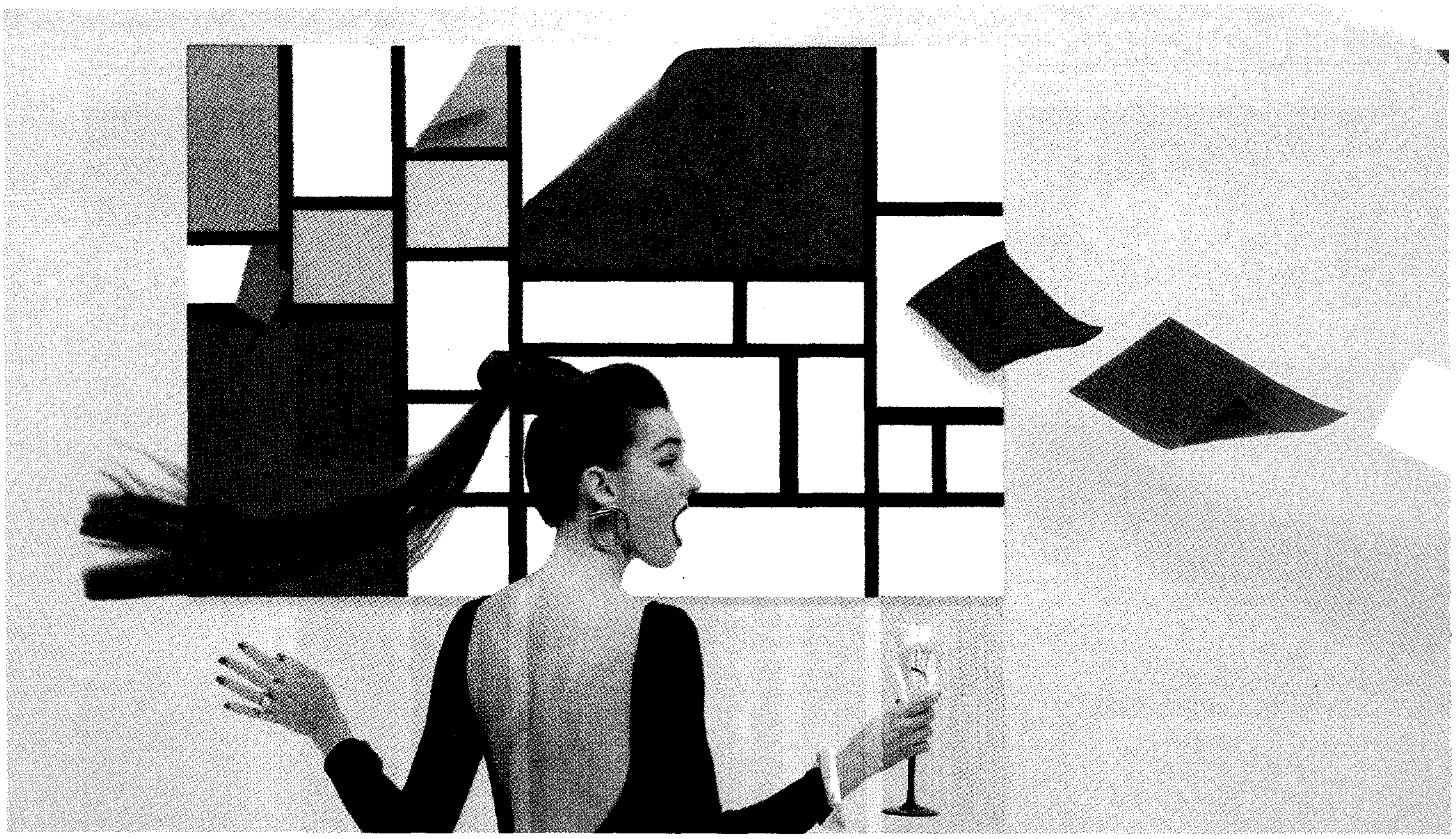
Remi's Venetian class.



Euro-style for Club A.

Pa[illegible]fection at La Coupole.

hotographs: top right, bottom center, and bottom left, © Mark Ross Photography; top left, Peter Paige; center left and ottom left, Karl Francetick.



NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO
ANGELICA ROOT FROM SAXONY
JUNIPER BERRIES FROM ITALY
CASSIA BARK FROM INDOC

guide, maybe even backs the odd restaurant. Like most successful diviners of coming trends, he need look no further than his own whims to get a hook on what's happening next. Adam Tihany and the restaurant scene have grown up together. His greatest successes have always been the sorts of restaurants he (and therefore *tout le monde*) was in the mood for at the time. During the club-mad seventies, when he was making that scene himself, Tihany grabbed the spotlight for a few hot seconds with his designs for Xenon and Club A (and its adjoining Tucano restaurant).

When clubs gave way to *les grands cafés,* Tihany was right there, leading the way with La Coupole, his homage to the Paris brasserie. As the bistro trend continued, Tihany managed to keep things lively without repeating himself or whoring after novelty. At Alo Alo, the familiar references to European bistros are absent, but the bistro spirit is there, Tihanyized with deft touches such as artist Stephen Hansen's funny, affectionate papier-mâché caricatures of a restaurant staff.

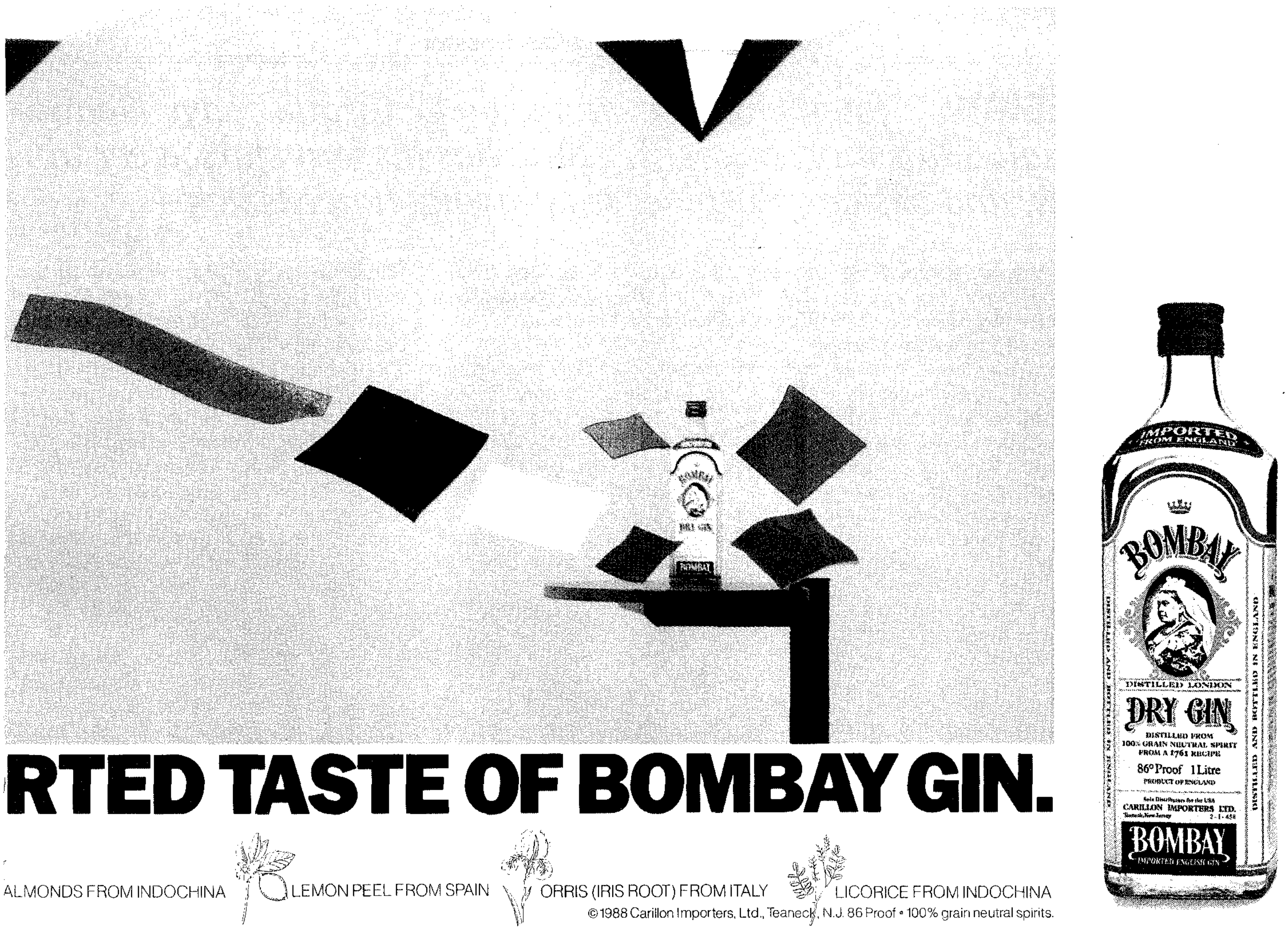
'TAVERN ON THE GREEN IS the largest-grossingest restaurant in New York," says Tihany. Grossingest? Tihany speaks English with an undefinable accent, perhaps best described as not French. Born in Transylvania, he moved with his parents to Jerusalem when he was three. His father, Martin, was a dedicated Zionist lawyer close to Menachem Begin during his renegade, militant-Zionist days. "I grew up among terrorists," Tihany says, claiming he left Israel to avoid having to go into politics. "The education there promotes a very nationalistic outlook, a readiness to die for your country, if need be. You feel very guilty if you leave."

DINING OUT: *With Remi co-owner Francesco Antonucci.*

But he did leave—for Milan and New York. A true international, Tihany has no native tongue. Although fluent in Hungarian, Hebrew, Italian, French, and English, he speaks each with the same accent. Nonetheless, George Lang, the Hungarian restaurant consultant with whom Tihany often works, considers him Hungarian. To Sirio Maccioni, the owner of Le Cirque, he's Italian, as he is to Dino de Laurentiis, whose late Foodshow folly he designed. And when it serves the situation, Tihany has no problem passing himself off as a nice Jewish boy.

In 1969, fresh from three years in the Israeli army, which included combat during the Six-Day War, Tihany, 21, arrived at the Politecnico di Milano to begin his

Photograph by Mark Seliger.



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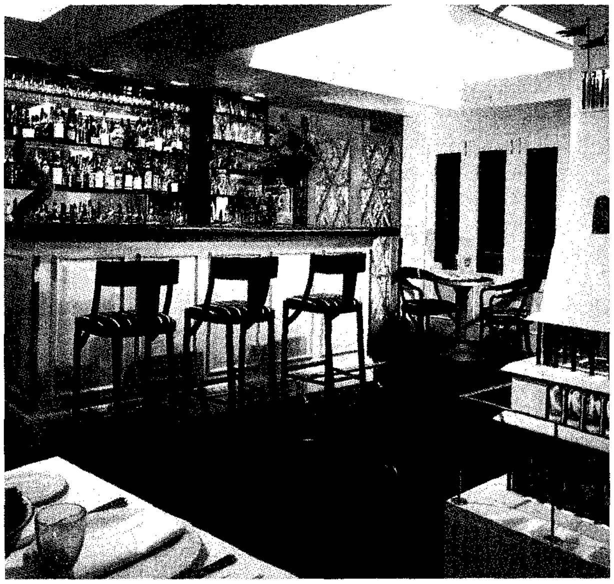
studies in architecture and urban planning. "I found myself totally inadequate in Italy," he says. "I thought Le Corbusier was a cognac. In Italy, the history of architecture is taught in high school. Everywhere else, kids might learn about Rembrandt but they don't learn about their cities." Tihany notes that in the U.S., only architects take architecture seriously—very seriously indeed. "In Italy, nothing new gets built, there are no large projects, so architects go into related fields—furniture design, graphic design, interior design. Unlike American architects, we're not at all embarrassed by it; it's a simple question of survival."


VENICE OBSERVED, UPTOWN: *The cozy chic of Remi.*

When Tihany was a kid, all he knew of America was what he read in *Mad* and *Playboy*. He also knew he'd live here one day. Shortly after he arrived in New York, in 1974, he went to work for Unigram, Inc., designing showrooms and offices. Four years later, he set up his own design studio.

In 1981, Tihany married Carole Lyon, then his office manager. "We live on the Middle East Side," he says, "underneath the 59th Street Bridge." They now have two children, Bram, seven and a half, and Sarah, three and a half, who attend a private school on whose board Tihany sits.

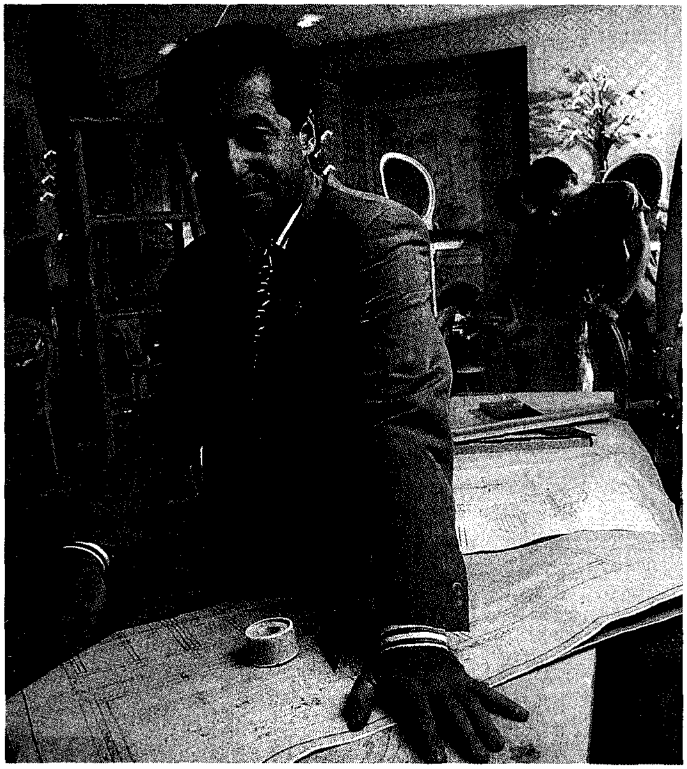
"American chefs were never personalities before," says George Lang. "Now they are." And considering the value placed on setting, so, it follows, shall be *restaurant* designers. Food critics have always mentioned ambience but blamed or praised the restaurateur. Now there are a few designers—Lopata, Tihany, and Philip George, the designer of Le Bernardin—who are usually mentioned in reviews of restaurants they've had a hand in. According to Lang, having the right designer committed to a restaurant can lend legitimacy to a project, attracting investors as readily as a chef with a track record.

While other designers tend to keep their clients at arm's length, Tihany prefers working side by side with them. "I would personally feel uncomfortable running Huberts—as an owner," he says. "On the other hand, you are looking at owners, Len Allison and Karen Hubert Allison, with a great vision of their own. As a designer, it's up to me to be humble and intelligent enough to take their abstraction and make it real." In its original location, Huberts's homey looks so wowed New York *Times* restaurant critic Mimi Sheraton that she wrote, back in 1979, "If stars were

Photograph by Karl Francetick.

HAUTE DESIGN: *"I fought for years not to do Le Cirque," says Tihany. So what makes this moment right? "Sirio has his four stars, a certain tranquillity, and besides, the place is decaying. It needs help."*

awarded to restaurants on the basis of charm, Huberts in the Boerum Hill section of Brooklyn would certainly deserve four." Huberts then prospered for several years in a rather spare incarnation near Gramercy Park and has now moved to the old site of Le Périgord Park, at 63rd and Park. Its image has gone uptown as well. The bar and large main dining room are ravishing. Bryan Miller recently gave the restaurant three stars in the *Times* and praised the design as "handsome," "serene," and "soft-edged."



AT SIRIO'S REQUEST: *Overseeing Le Cirque's renovation.*

As restaurant critic Seymour Britchky noted, the new Huberts manages to be luxurious without any of the banality of "common denominator posh . . . upper-middle-class living rooms or three-hundred-dollar-a-night-hotel lobbies." Rather, he says, the restaurant is the highly original product of "an imagination both practical and free."

"I'd interviewed several architects, including Gwathmey Siegel," says Len Allison, referring to the designer of Pearl's and Shezan, one of the few serious American architects identified with restaurant design. "I came away feeling that Adam would be the most exciting to collaborate with. I didn't want to feel I was living in somebody else's dream."

In fact, according to Allison, Tihany took his cue for Huberts from the logo, designed in 1981 by Ward Bennett when he and the New York design community had a collective crush on the work of Charles Rennie Mackintosh, the early-twentieth-century Scot who had also designed a number of restaurants. But any parallels between Tihany's Huberts and Mackintosh's Willow Tearooms in Glasgow are strictly incidental. Huberts is much grander and more Japanese. The interior designer Ronald Bricke likens the results to "being in a glass of cognac. The hunchback of Notre Dame would look good in that room."

The nod from Sirio Maccioni was a natural. Tihany, educated in Italy, is virtually kin, Maccioni says: "I've known him for a long time. He did my apartment. He understands me. When I tell him, 'You know the place in Venice or Milano or Paris,' he says, 'Okay, we can do that.' He knows what I'm talking about. We're friends, good friends. Even if he is invading the business. . . . "

FOR THE PAST THREE SUMMERS, at Maccioni's urging, Tihany has been fiddling with Le Cirque's interior—changing the carpet, the colors, minor details—during its July holiday. This year, he made a column slimmer and made the entrance "more comfortable, if not grander. I got the buffet out of the way," to make it easier for everyone to see who's coming through the door. "But," he says with some consternation, "next year, I'm going to change Le Cirque.

"I fought for years not to do Le Cirque," Tihany continues. "I kept telling Sirio, 'Not now.' He listened to me." So what makes this moment right? "Sirio has his four stars and a certain tranquillity. Besides, the place is decaying. It needs help."

If Tihany has his way, denizens of the venerable restaurant will barely notice that it's been touched; they'll just be more comfortable. Le Cirque's trademark "monkey mural" will remain and, it's hoped, the restaurant's whimsical, European flavor. ("The monkey business definitely stays," says Tihany.) But the walls are going to be wood-paneled, and the lighting will be redone. Maccioni and Tihany believe that the paneling will improve the acoustics and counteract the room's somewhat insubstantial, "stenciled" feeling. As for the cramped placement of the tables, Tihany claims this is part of Le Cirque's great charm. "People don't go there for an intimate dinner; it's a scene," he says. "If you have a celebrity next to you, the closer the better. If you have some major schmuck, it's something else."

IF ANYTHING TRULY reflects the vision and vigor of Adam Tihany, it's Remi. This is his Venice on the Hudson, the "neighborhood restaurant" he calls his own. The facade is mostly windows, each etched with a twenties-style image of a tipsy gondolier. The message is clear: We're sophisticated, but we're fun. Inside, the look is friendlier and even sportier than Bice, with oars (*remi* in Italian) crisscrossed on the ceiling. Tihany and his partner, Francesco Antonucci, have been open a year and four months, and by all accounts, they are a huge success. The restaurant picked up two stars from the New York *Times* ("some of the best pastas in town"), 75 percent of its original staff is still in place, and there are now offers from investors in Chicago and Los Angeles to open Remis in both those cities as well. "I always felt there was a missing link in my education," says Tihany. "Owning a restaurant, for me, is like the difference between talking about sex and having it."

He surveys the room with satisfaction. It's filled with people like himself—attractive, prosperous, mainly over-40 restaurant types who feel most alive when they're out, clinking glasses and cutlery in the company of their peers. But this time he is not just another diner, he is their host, the man whose hand they'd all like to shake. "Women were meant to have children," says Tihany, ever the Euro-style male supremacist. "And men were meant to have restaurants." ■

Photograph by Mark Seliger.

BEST BETS

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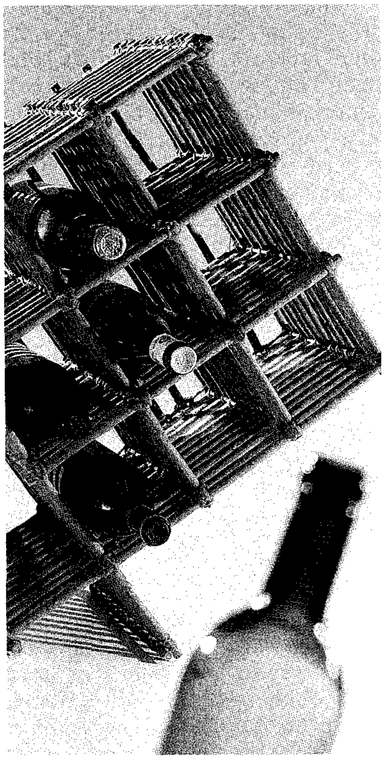
By Corky Pollan

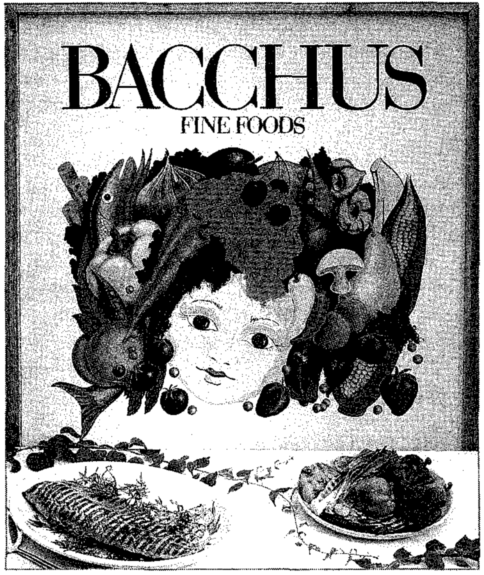
The Stone Ranger

Purple has always been Guy deVille's favorite color and amethyst his favorite stone. Now deVille has combined his passions and opened a shop appropriately called Amethyst. Besides jewelry set with that semiprecious stone—Victorian sash pins, Art Nouveau brooches, and designer pieces from the thirties, forties, and fifties—deVille and partner Mario Cavallini have filled the store with purplish collectibles. Even antique kimonos, beaded evening purses, glassware, china, hats, and evening wraps come in the regal hue. Surprisingly, the purple overkill is irresistible, as are deVille's prices (from $12 for a stickpin to $100 for a Victorian sash pin to $200 for a 72-piece set of English Crown Derby china).
AMETHYST/*32 East 7th Street/979-9458*



Wine and Dandy

Creative Mexican villagers who live near Guadalajara bind twigs with rawhide and turn them into shelves for storing food. The innovative owners of Origin, Julio Hernandez and Alberto Ortega, import these handsome twig shelves and sell them as rustic wine racks ($65 for a rack that holds six bottles to $95 for a nine-bottle one).
ORIGIN/*153 Mercer Street/941-0024*



Feast Hampton

Bacchus's bright sign can be seen by travelers going east or west along the Montauk Highway. Nostalgic Hamptonites who recall Besart—a marvelous southern-style food shop long gone—will want to look in, because Bacchus is in the old Besart building. Its menu is fresh, light, and sophisticated. A lemony couscous salad ($8 a pound) goes well with grilled salmon ($16 to $18 a pound) and any of the freebie sauces that accompany the fish. Buy a whole barbecued brisket ($14 a pound) or just one portion, and have it with the free flour tortillas—and don't forget the glorious guacamole ($7 a pint). The colorful grilled veggies ($7 a pound), heart-shaped chèvre ($6.50 each), and other cheeses are so nice piled on a Policastro loaf, and the French fish salad ($14 a pound) makes an elegant summer lunch. Deliveries available. **—Barbara Costikyan**
BACCHUS/*283 Pantigo Road, Route 27, East Hampton, New York/516-329-1000*

Photographs: left, David Lawrence; top, Monica Stevenson; bottom, Monica Stevenson.

Movies/David Denby

MEN AT WORK

"... *Die Hard* is very skillful and enjoyable trash. *Midnight Run* is a buddy-buddy picture with a rhythm of its own..."

WHERE THERE'S A WILLIS: *Playing a cop, with Bonnie Bedelia.*

IN THE BRUTALLY FUNNY NEW THRILLer **Die Hard**, a hired chamber orchestra, entertaining at a Christmas Eve office party in Los Angeles, plays the "Chorale" theme from Beethoven's Ninth Symphony. Suddenly, a group of thieves—Germans, mostly—seal off the building (a new tower housing the American headquarters of a Japanese conglomerate). They take the employees hostage and attack the corporate vault, which contains $650 million in bearer bonds. Silky-smooth Hans Gruber (Alan Rickman), the head of the gang and a former terrorist, then hums the Beethoven melody teasingly to himself; later, as a lone New York cop (Bruce Willis) battles the group and machine-gun fire rattles the walls, the gentle theme becomes a pounding refrain.

This sportive joke is just one little detail in the movie; I offer it as an example of the style of *Die Hard*, which is glib, ruthless, and very knowing. I think anyone can see that what producers Lawrence Gordon and Joel Silver (*48 HRS.*) and director John McTiernan (*Predator*) have done bears little resemblance to the art of film. Crudely plotted, demagogic, absurdly violent, *Die Hard* is trash, but it's trash of a very skillful sort and almost completely enjoyable—perhaps the most entertaining action movie since *The Terminator*. Two cheers, then, for a clear box-office winner. (Many people in Hollywood with nothing on their minds but goosing a large audience turn out to be incompetent; therefore, when cynics do something well, they deserve to get rich.)

From the beginning, we know the filmmakers are working us over—certainly no one in his right mind could take the movie seriously. The basic situation is derived from a dozen earlier pictures. The hostages, the cop, and the criminals—super-high-tech and heavily armed—are all locked inside the building, which has unfinished floors with lots of places to hide. The phone lines have been cut, and for a long time, the cop is a one-man guerrilla army against an organized team of killers. *Die Hard* is like a hip version of *The Towering Inferno*. The jolts come faster and faster, and excess turns into a kind of wit.

Gordon and Silver's smartest move was casting Alan Rickman (from *Les Liaisons Dangéreuses*) as the chief *Schweinehund*. Saturnine and contemptuous, the English-born Rickman, 41, has a narrow face and a slightly crooked mouth surrounded by a sparse beard. Adapting a novel by Roderick Thorpe, screenwriters Jeb Stuart and Steven E. de Souza have created an ex-terrorist who has, so to speak, gone straight—Gruber has given up on politics and just wants to steal big. Yet he still sneers at capitalists; the lingering left-wing jargon is part of his superior manner. Joking to himself—as if his own amusement were more important than anything else—Rickman exudes an air of intellectual pleasure in his work. He gives Gruber a vicious talent for mimicry and satire; he's the killer as aesthete, the latest version of the educated Nazi sadists who moved with such viperish charm through old Hollywood movies, wiping their boots on the anguished faces of oppressed peoples. Rickman's Gruber has put together a deluxe international team of hit men, mostly young with flowing hair. There's also a wild card—a slender, boyish black American computer whiz (Clarence Gilyard Jr.) who speaks entirely in ironic patter. Supremely confident, the thieves appear to be having the time of their lives.

Set against Gruber and his mob is another kind of jokester. Bruce Willis's John McClane has flown to Los Angeles to visit his wife, Holly (Bonnie Bedelia), who works for the Japanese corporation. McClane, supposedly the kind of lovable macho jerk who made this country what it is, has let his splendid wife get away—he wouldn't take her corporate career seriously (of course female corporate executives are always marrying street cops). As the siege of the building begins, McClane slips away from the party and makes his way to one of the raw upper floors. "He's doing his *job*," his wife says.

In John McTiernan's previous movie, *Predator*, starring Arnold Schwarzenegger, a creature from Mars picked off, one by one, some trained, heavily armed fighters in a jungle. Willis is the beast in the jungle this time, only he's a good beast; McClane, like Gruber, plays nasty tricks, taunting the Germans over a walkie-talkie—he figures he's going to die and has nothing to lose. Gruber is a cultivated snob who thinks Americans are childish, and McClane is just what he hates—a smart-aleck prole fighting in his undershirt. The way the movie is set up, McClane has to perform heroically and suffer a lot in order to win his wife back. Willis smiles and chatters, but he seems

Photograph by Peter Sorel.

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to know that he has to work a little bit before winning *us* over (to be a movie star, you have to put out more than the smarmy self-confidence of Willis's *Moonlighting* work). In *Die Hard,* he crawls, jumps, slides, dangles; he gets messed up, and he carries the show.

McTiernan makes brilliant use of the high rise, burrowing into its skeleton and arteries. There are shoot-outs on the roof, in the elevator shafts and air shafts, on the mazelike unfinished floors, underneath tables. McTiernan creates maximum tension within a carefully defined space—it's bread-and-butter filmmaking, short of true imagination but rich in moment-to-moment ingenuity. I could have done without the noble black street cop who becomes McClane's only ally, and also without the obviously stupid and arrogant police and FBI officials, who are in the movie only to emphasize the bravery of the unassisted cop doing all the dirty work. The movie doesn't treat our intelligence with respect, but for two hours we can take a rest from intelligence. *Die Hard* delivers.

AS *Beverly Hills Cop* DEMONSTRATED, director Martin Brest has a talent for creating affectionate relations among men (women seem hardly to exist for him). In **Midnight Run,** Charles Grodin, a bourgeois fusspot and a bit of a yenta, and Robert De Niro, a tough guy, violent, exasperated, are funny together in scene after scene—until the movie forces them to overdraw on their talents and we run out of patience. Here we have another buddy-buddy picture, though one with a rhythm of its own. Grodin is a smart Mafia accountant who has ripped off $15-million from a Chicago boss and given it to charity. Having been arrested for embezzlement, he's jumped bail. De Niro, an embittered ex-cop, now a money-hungry bounty hunter, has been hired by a bailbondsman (Joe Pantoliano) to return Grodin for trial. The two men, trying to cross the country from New York to Los Angeles, are hounded by the FBI, the mob, and another bounty hunter eager for a score. The picture, a combination road movie and comedy, is propelled by screenwriter George Gallo's profane loquacity—line after line virtually explodes. Yet as De Niro grows impatient, Grodin's accountant gently argues for his own way of life, enveloping the harsh ex-cop in goodness and concern; he performs a kind of seduction, reminiscent of Chaplin's propitiation of a bear. It turns out that the ex-cop is a man of honor and the bourgeois is tougher than he seems. Their accommodation is nicely worked out, but the movie seems to go on forever and falls into routine big-movie gestures—chases, helicopter scenes—that it doesn't need. Brest doesn't trust his own impulses enough, good as they are. ■

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"...*The Letters of Edith Wharton* portrays this dignified author as besotted by the one nonliterary passion of her life..."

The Letters of Edith Wharton, *edited by R.W.B. Lewis and Nancy Lewis. Charles Scribner's Sons; 654 pages; $29.95.*

"IN ONE SENSE," EDITH WHARTON WROTE to a correspondent she had asked to return her letters, "I am indifferent to the fate of this literature. In another sense, my love of order makes me resent the way in which inanimate things survive their uses!" Discreetly understating the case, Wharton had more than a housekeeper's reason for trying to ensure that her letters to W. Morton Fullerton did not live after her. They portray this immensely dignified and cosmopolitan author as self-deluding and painfully vulnerable, besotted by the one nonliterary passion of her life.

Beginning in the 1890s, these letters show Wharton approaching middle age, secure in her wealth if not her personal life or ambition, and on the verge of her enormous success. For twelve years, though, "I seldom knew what it was to be, for more than an hour or two of the twenty four, without an intense feeling of nausea, & such unutterable fatigue that when I got up I was always more tired than when I lay down. This form of neurasthenia consumed the best years of my youth, & left, in some sort, an irreparable shade on my life." Her husband, Teddy, seldom appears in these pages except as a minor but persistent vexation, a prey to numerous physical and mental troubles. In 1911, she finally decided to separate from him, and two years later was granted a divorce on the basis of multiple infidelity. During the marriage, he had embezzled $50,000 from her estate and spent it on one of his mistresses.

Though Wharton's life may not have been a particularly happy one, she was generally too busy to dwell on it. Besides her writing, she had her dealings with publishers to occupy her. All of them seem to have been thieves or imbeciles or prudes—amazingly, in 1921, she writes, "Every self-respecting American magazine has refused *The Old Maid* on the ground of immorality!" She traveled widely in Europe, visiting Henry James ("Cherest Maître") and Bernard Berenson, on one occasion trundling the latter around Germany and making him behave ("He has learned several useful things that appear to have been omitted from his earlier education, such as ... getting out of the motor to ask the way of an intelligent-looking person on the corner instead of calling out to the village idiot or a deaf octogenarian from one's seat").

DEAR EDITH: *Wharton in a 1908 publicity photo.*

There were, as well, many other writers for the indomitable Wharton to read and insult. When Scott Fitzgerald sent her *The Great Gatsby,* she wrote, "It is in a spirit of sincere deprecation that I shall venture, in a few days, to offer you in return the last product of my manufactory," then went on to tell him how his novel could have been really great. She couldn't get on with *Ulysses:* "Until the raw ingredients of a pudding *make* a pudding, I shall never believe that the raw material of sensation & thought can make a work of art without the cook's intervening." One product of the twenties greatly appealed to the author of *The Custom of the Country,* however—she pronounced *Gentlemen Prefer Blondes* "the greatest novel since *Manon Lescaut.*"

When she began her brief affair with Fullerton, an American journalist who was the Paris correspondent for the London *Times,* Wharton was over 40, a woman of impressive learning and sophistication (though her habit of bursting into *la belle française* now seems affected). Yet she wrote to him, "The way you've spent your emotional life, while I've—bien malgré moi—hoarded mine, is what puts the great gulf between us, & sets us not only on opposite shores, but at hopelessly distant points of our respective shores." Before they met, she never thought herself capable "of having any warm personal life, like other, luckier people." In the realm of the senses, however, Wharton was hopelessly outmatched by Fullerton, a charming but apparently superficial and practiced lover, with erotic experience of both sexes. She scribbled to him frantically, telling him not to write and horrified when he didn't, begging for letters but insisting, "You know I never wanted you to write unless *you* wanted to! ... But this is so sudden that I almost fear you are ill," saying that she is miserable and horribly sad ("But don't read a hint of reproach in this"). Oh dear, oh dear, did Edith Wharton, one wonders, ever read Ring Lardner's "Some Like Them Cold," and if so, did she wince? There is even a letter addressed not to "cher ami" but to "Dear Mr. Fullerton," requesting "a few notes & letters of no value to your archives, but which happen to fill a deplorable lacuna in those of their writer." Of course, after this, Wharton reverted to "my dearest love," to more anguish and sighs and non-reproaching reproaches. Does Fullerton treat her in a casual and inconsistent fashion? Very well, then, it must be because he doesn't understand a woman's feelings, and so she will *explain.* It is all very ludicrous, rather silly, and extremely sad, as Wharton recognized when the worst was over: "I said once that my life was better before I knew you. That is not so, for it is good to have lived once *in the round,* for ever so short a time. But my life *is* harder now because of those few months last summer.... Before I knew you I had grown so impersonal, so accustomed to be my own only comrade.... When one is a lonely-hearted & remembering creature, as I am, it is a misfortune to love too late, & as completely as I have loved you. Everything else grows so ghostly afterward."

Alone in Paris, Edith Wharton set to work on a novel about a man, married to a querulous hypochondriac, who falls in love with a young girl but can't run off with her because they simply haven't any money. He chooses death instead. *Ethan Frome* was one of Wharton's best books, as was the much later *Age of Innocence,* in which a man stays with his conventional fiancée and later wife, rather than follow the woman he loves, because he fears scandal and the unknown. How many times would Edith Wharton rewrite the central problem of her life to make it more bearable than the sorry truth—as she and the French would have put it, *un qui aime et un qui se laisse aimer?*

A Far Cry From Kensington, *by Muriel Spark. Houghton Mifflin Company; 189 pages; $17.95.*

WHENEVER I READ A GOOD NOVEL BY Muriel Spark—and *A Far Cry From Kensington* is a very good one indeed—I wonder that anyone even tries to write novels any other way. The spell lasts only until I remember that such writers as Stanley Elkin, Russell Hoban, and Norman Mailer have written some fine novels that are rather different, but while Spark's witchy charm lasts, it's a powerful one. Returning to the milieu of *The Girls of Slender Means* (a rooming house in postwar London) and the matter of *Loitering With Intent* (publishing and conspiracy), Spark chooses her words as if she had to pay for them with ration coupons, deftly sketching in characters who live as economically as she writes; they manage to find gaiety in scarcity until their lives are upended by the presence of evil.

A friendly but imposing fat woman, Mrs. Hawkins—as even her intimates know her—works for two firms that, even for publishers, are pretty dodgy. At the first, "One of our creditors, a small printer, had taken the difficulties of Ullswater Press so personally as to employ a man with a raincoat to stand in the lane outside our office windows all morning and afternoon, staring up. That's all he did: stare up. This was supposed to put us to shame." In time, Mrs. Hawkins moves on to a more upmarket firm, where the only victims are the authors and where the shame-inducing works the other way round. When writers storm in, outraged at vile printing and proofreading, they back out apologetically on discovering that the head of production limps, one editor has a disfiguring birthmark, and another is the daughter of a mass murderer who, though clearly insane, was hanged. Mrs. Hawkins is hired for her motherly bulk, the tea lady for her name—though it fails to abash one female novelist who, introduced to Abigail de Mordell Staines-Knight, says sweetly, "I didn't quite catch the name."

Mrs. Hawkins loses this job, as she did the first, by a deadly frankness in her use of epithet. She calls the annoying Hector Bartlett a *"pisseur de copie,"* accurately describing one from whom prose streams easily and mindlessly but earning the enmity of his powerful patroness. Mrs. Hawkins refuses to work on his pseudo-literary tripe ("One might as well have taken a carpet-sweeper to clear the jungle as edit that book") and gets the sack, but this does not satisfy Hector. As in Spark's other work, incompetence and pretension cloak something much darker. Though absurd, Hector is not harmless; a whiff of brimstone hovers in his sleazy wake, and Mrs. Hawkins is not the only unlucky soul to be singed.

Mrs. Hawkins will have no truck with nonsense, but she is full of useful fancy. Along with more conventional advice (write a novel, she says, as if "you are writing a letter to a friend"; before you get married, "see the other partner when drunk"), she has a wonderful tip for the would-be author who cannot concentrate. "Acquire a cat.... The cat will invariably get up on your desk and settle placidly under the desk-lamp. The light from a lamp ... gives a cat great satisfaction. The cat will settle down and be serene, with a serenity that passes all understanding. And the tranquillity of the cat will gradually come to affect you, sitting there at your desk, so that all the excitable qualities that impede your concentration compose themselves and give your mind back the self-command it has lost. You need not watch the cat all the time. Its presence alone is enough." A brigadier she sits next to at dinner one night takes this to heart and produces a soporific memoir. "But I had advised him only that a cat helps concentration, not that the cat writes the book for you."

In her own serenity and parsimony—not a word wasted, not a paragraph when a parenthesis will do—Spark is like the very best cook or seamstress, a comparison I don't think she would mind, as these priestly but feminine occupations receive much favorable mention in her books. She is nothing like even the best sort of ordinary domestic, however: There is always an unexpected little dart and tuck in the silhouette, a magic herb in the stew. ■

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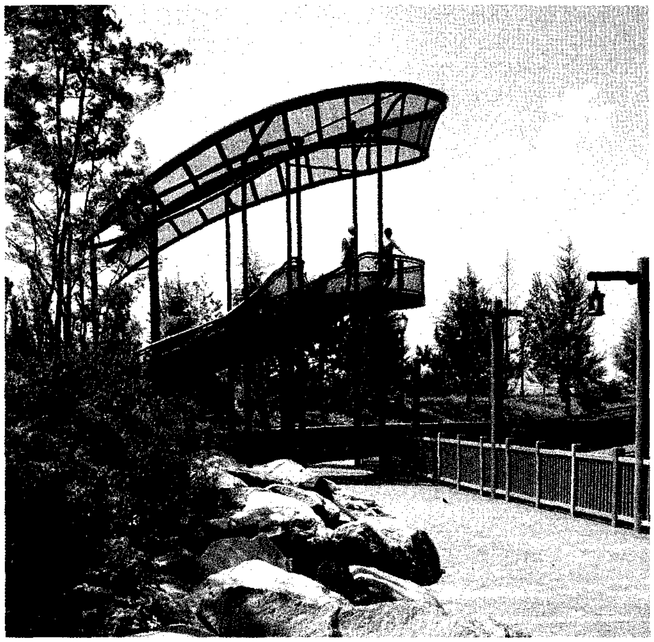
PIER PRESSURE

> "...The collaborative *South Cove,* at Battery Park City, is evidence that architects and artists can rise above their antipathies..."

IN MANHATTAN, THERE IS A MAGICAL point of transition where the cramped spaces of the city meet the sky and river, and the self-absorption of city people is deflected outward and upward. The transition is too often bungled—by the FDR Drive, for instance, or the old West Side train tracks awaiting Donald Trump's latest megalith. For a success story, you need to turn to **South Cove,** the second of the Battery Park City Fine Arts projects to reach completion. Stretching out over the river on pylons, its swooping circles beautifully bridge earth, air, and water, like a Japanese garden on stilts. It's an elegant example of accommodation to a place—but is it art?



MISS'S HIT: *The artist on the project was Mary Miss.*

The question arises because *South Cove* is a collaboration (as are two other of the six Fine Arts projects), in this case among architect Stanton Eckstut, who created the Battery Park City Esplanade; landscape architect Susan Child; and Mary Miss, a site artist who has worked outdoors with great sensitivity for nearly two decades. There is always the chance that the artist's contribution will be submerged in the greater mass and visual authority of the buildings—and by the necessity of compromise. When the artist is reined in, does art turn into design? Does it lose its fierce autonomy, its fire of necessity? At the moment, there are no buildings behind *South Cove,* so perhaps the project hasn't been fairly tested. As for compromise, there has clearly been some, but it has not obscured Miss's signature thinking. I can't say whether the process was tough on the participants, but the outcome is handsome enough to serve as evidence that, at least on some occasions, architects and artists can muster the goodwill to rise above their antipathies, creating something that would not have existed if either had had the upper hand and, maybe, taking some of the sting out of urban life.

Mary Miss was the right artist for the job. One of the best in the second generation of site artists, she has always had an accommodating and congenial presence in the landscape. If you idly stumbled onto *South Cove,* it would be hard to know that an artist had been involved—it's not confrontational "public sculpture" in the brutalist mode that got Richard Serra in trouble at Federal Plaza. *South Cove* evolves rather casually out of Eckstut's esplanade: The straight line of the walkway is suddenly bordered on its landward side by a crust of boulders and a lacy growth of honey-locust trees. At the end, the hard line softens into a great sweep of wooden dock roofed over by an openwork of beams that frames the landscape like the torii gates of a Shinto shrine.

There are other subtle framing mechanisms: Rows of pilings, for instance, look properly old, like remnants of piers, but are actually new; they lead your eye off the land into the water. The empty center of the circular dock is bisected by a bridge that aims you toward the Jersey shore, although you can also look downward, into dark water. The bridge is flanked on one side by a semicircle of grassy weeds; on the other side, the platform has been cut away so that you peer down, once again, at the turgid, heaving river underneath.

The most characteristic Miss touch is a circling steel platform—its curves deliberately mimicking the Statue of Liberty's crown—rising from the boulders edging the esplanade. Climbing it, you exchange intimacy for a loftier perspective: You can see beyond *South Cove,* past waves and clouds, to Liberty herself. Like all of Miss's sculpture, *South Cove* sets up sight lines that focus your eye and movements on the subtle perceptual variables of a time and place.

Her earlier sculpture achieved the same thing with poles and timbers planted in the earth and various forms of viewing towers. The tree-house-like platform she built for the XIII Winter Olympics in Lake Placid, for instance, stood above a snowy hillside studded with barrier rows of poles; your eye careened off this visual ski jump toward the mountainous horizon.

There is grace and geniality in Miss's determination to let the landscape speak for itself. But don't underestimate the force of will that first rearranged this strip of land to suit the artist's intentions. In *South Cove,* Miss's interventions seem nonexistent, as though God had planted the boulders, the jetty, the concrete beams. Yet she put in time on-site, telling a crane operator where to put the boulders, for instance—a process vastly different from that of the project relayed from an architect's office to a contractor. The Zen master would never share the choosing and placement of rocks. Very much in the spirit of a Japanese gardener, Miss has set out to intensify the naturalness in nature.

But at what point does humility become a danger to the art? Miss's touch is evident only if you already know her work. Has too much been lost? Miss replies that she would not have done the project in quite this way had she not had partners. Artists without much experience working on the landscape—the ones you see in Manhattan's outdoor-sculpture shows—tend to flounder around with studio-sized ideas. That kind

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of limitation has never been one of Miss's problems, but a lack of money can force nearly as many compromises. The Battery Park City Fine Arts Program has become a fascinating test case for what urban site art can look like with a sophisticated selection process, good funding, a planned environment, and a crucial location.

Those conditions too often don't apply. Despite the happy possibilities in a shared dialogue between artists and architects—or craftspeople and architects, for that matter—there are potential problems. A show that is meant to sing the praises of collaboration—**Architectural Art: Affirming the Design Relationship,** at the American Craft Museum—unwittingly presents the difficulties. Crossing disciplines is sometimes more a matter of ego than accomplishment. Modernism has encouraged architects to think of themselves as artists, yet they remain tied to economics and unable to entertain the sensitivity—the freedom to think things through without hindrance—that is the artist's province. Artists have felt the need to place their work in real space and time, particularly in landscapes that have a strong character, yet they can't compete with the scale and ambitions of architecture.

The exhibition, busy promoting its sense of discovery, tries to make us believe that any collaboration is important for its own sake. Besides collecting examples of artists and craftspeople who have ventured onto this new ground, the Craft Museum also commissioned four teams of artists and architects to make structures for the show. Mary Miss, for instance, worked with Tod Williams and Billie Tsien on a telephone booth with foldout doors. Since none of them had a compelling rationale aside from the commission, nobody did anything worthwhile.

Without some imperative, some deep sense of necessity, architectural arts and crafts is merely window dressing. Muriel Castanis may have learned how to form pseudo-Greek caryatids out of resin-saturated cloth, but these knockoffs try to duplicate the form of Classical art without its substance. On the other hand, furniture-maker Rick Wrigley created superb marquetry doors for the new Legislative Office Building in Hartford—doors that are dignified and grand because of his obvious belief in the old, ennobling tradition of civic decoration. Art always had a place in architecture, until it was bumped off by modernism. Postmodernist ideology has aimed at its resurrection, but the purpose of collaboration is often lost. Regaining it is harder than anyone expected. (*South Cove:* just south of the South End Avenue terminus; *Architectural Art:* 40 West 53rd Street; through August 31.) ■

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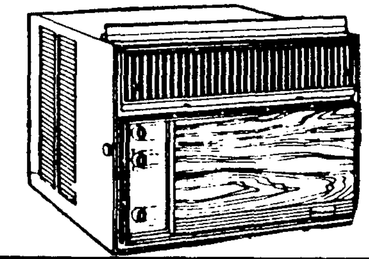

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SMALL TIME

"...In *Big Time,* Cherry Jones gives a performance redolent of inwardness, suggesting inner turmoil with a mere look..."

PETER, PAUL, AND FRAN: *Cherry Jones, William Converse-Roberts, and Peter Crombie.*

THERE IS A NEW KIND OF THEATER AFOOT that is heavily influenced by the movies, usually not to its benefit. Here short scenes jump nervously from location to location, often with minimal changes in scenery or lighting, or just by shifting the action to another part of a unit set. In itself, this does not make a play cinematic, or else the Elizabethans would all be proleptic cineasts. What is cinematic, however, is not getting deep inside a character but letting surfaces do most of the work, and punching scenes home with specious shock effects at the beginning or end or both. So, too, is relegating dialogue to a subsidiary position.

Such a play is Keith Reddin's **Big Time: Scenes From a Service Economy,** which the (Cambridge) American Repertory Theatre is running in rep with *Six Characters in Search of an Author.* Reddin is a good actor but an erratic playwright, and though his choice of political subjects makes him a bit of a rare bird among our dramatists, the intellectual acumen is often closer to Big Bird's. In *Big Time,* we encounter Fran, who does layouts for a magazine and lives with Paul, the rising star of an international bank, whose constant travels and business partying tend to shut out the young woman. Frustrated, she drifts into a clandestine affair with a friend of theirs, Peter, a photojournalist. At least he seems to be an idealist—witness his pictures of bodies in Central American ditches. But he proves just as self-centered and opportunistic as Paul.

Both men suffer setbacks. Paul is fired by his bank for wheeling and dealing with a Third World government that is toppled; Peter is reduced to taking party pictures of Molly Ringwald. And both men end up shortchanging Fran, who, disillusioned with them and her job, leaves. Morally, she may be the winner; but the men bounce back in unappetizing ways, whereas she vanishes. The play is over in little more than an hour, proving that it is possible to be concise without incisiveness. There are also three minor characters, one of whom gets a long, preciously weird monologue; but with or without monologue, they manage to exude just as much inconsequentiality, in even less time, as the major ones.

There is, however, a certain slickness here. Someone who had not successfully absorbed a good deal from other such plays and movies could not have written *Big Time,* any more than someone original enough not to need such osmosis could have done so. Slickness of this kind, however, though seemingly better than clumsiness, is in fact less helped by the odd good moment; it needs rapid-fire wit to sustain it, and that is not forthcoming from Mr. Reddin's popgun. The cast, for the most part, falls in with the soullessness, which Steven Schachter's direction will not or cannot mitigate. William Converse-Roberts, though he looks like Howdy Doody, does have good timing, and is adept at conveying both smugness and sweat under the collar.

The noteworthy performance, though, is Cherry Jones's Fran. From inauspicious beginnings, Miss Jones has evolved into a solid and valuable actress. She now possesses that essential piece of equipment, the ability to suggest inner contradictions in turmoil through an unemphatic word or two; with a mere look or silence, even, that turns inside out like an intemperately stripped-off glove. The performance is redolent of inwardness; if only the playwright's craft could keep up with Miss Jones's.

JON ROBIN BAITZ, THE AUTHOR OF **The Film Society,** is 25 years old and, though American, lived some half dozen years in South Africa from age ten on. I imagine that the play's Blenheim School in Durban is some version of the once respectable but tottering institution he attended there. What is immediately arresting about his play is that none of the characters is a pupil: Five are teachers, the sixth is the autocratic mother of one of them. Baitz has drawn on his past without indulging himself in autobiographical maunderings. There are no blacks to be seen, either, yet we sense their suffering even as we see the whites' stifled aspirations and stunted growth.

Jonathon Balton, who was a student at Blenheim, is now a junior master as well as head of the film society: A weak, well-meaning chap, he'll get a print of *Touch of Evil* when he orders *That Touch of Mink.* He wards off as well as he can the politely domineering headmaster, Neville Sutter, and the bullying blowhard of a history master, Hamish Fox (dying of cancer), while adoring the two young, liberal teachers, Terry Sinclair and his wife, Nan. Terry, the black sheep of a respected conservative family, is a fighting radical (the time is 1970) whom his patient, put-upon wife tries to moderate. But in the wake of a disastrous incident, Terry is fired; the school, now viewed as a hotbed of anti-apartheid, is slowly going to seed and heading for bankruptcy.

Photograph by Beatriz Schiller.

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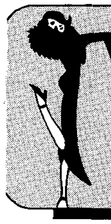

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Since Mrs. Balton, Jonathon's mother, is a rich widow, she could bail the school out. But she will do it only if Sutter, who has already promoted the ineffectual Jonathon to assistant head, resigns in favor of her son. Jonathon hates his mother and doesn't want the job; he also desperately wants to keep on Nan, in danger of being sacked like her husband. What gives all this the fascination of an internecine anthill is that Blenheim—such a tiny operation run by scions of families that have been friends and neighbors for decades—is riddled with animosities, intrigues, and paroxysms of doomed solidarity, as if it were South Africa itself. And, *in parvo*, it is.

Young Mr. Baitz knows how to write scenes for loving spouses lashing out against each other, for elderly fellow oligarchs *realpolitik*ing against one another, for the prematurely unyoung hero trying to hold on to obsolete loyalties and a crumbling status quo that he would glue together with wheedling smiles and hopeful handouts. And Baitz brings to life (and death) even the offstage blacks. True, the play is slow to get going and has its longueurs; sometimes the shadow of Simon Gray looms too large; Jonathon's big, symbolically reminiscing monologue is provocative but does not knock your socks off—at most, it loosens your shoelaces. The grammar is sometimes distressing ("the both of you"), the humor at times forced (Jonathon, like his mother, refers to this or that "thingie"; eventually, a boat becomes a "dinghy thingie"). But there is exacerbated reality here: good people with unraveling lives or goaded out of amiable inefficiency into fear-maddened beastliness.

Best of all, there is love of language: It is not always as poetic or muscular as it wants to be, but it is real language, fitted to each character—moving, ravening, or rueful as needed. "Tell them to go f--- themselves, Neville." "I'd never be so socially unattractive." Or: "My eyes continue to go out on me." "Well, there's eyes for you." The tone is unostentatious but trembling with the unstated.

Dillon Evans is a bit shaky as Fox, and Daniel Gerroll, as Terry, is getting too metallically twangy, too manneredly audience-courting. But the others do very well under John Tillinger's direction. As Jonathon, the fine Nathan Lane weakens merely in his monologue, with schematic pauses after almost every initial "And"; Laila Robins's Nan subtly grows in stoic stature; and William Glover's Sutter is splendid, with understatements that slice your heart to ribbons. Good set and lighting by Santo Loquasto and Dennis Parichy, respectively; slightly less on-target costumes by Candice Donnelly. Though it's riskier to gamble on writers' futures than on pork bellies, I would invest in Jon Robin Baitz. ▬

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THE FAMOUS GEORGETTE KLINGER SALON is offering at least 20 percent off its skin-care and other products. For example: Essential Care Kit, was $25, now $20; Soothing Herbal Body Lotion, was $20, now $15; *Kathryn Klinger's Book of Beauty,* was $16.95, now $13.50; Georgette or Kathryn perfume, was $100 an ounce, now $80; lip pomade, was $11.50, now $9; travel kit for men, was $75, now $60. There are also discounts on facials and other services. A.E., D.C., M.C., V., checks accepted. *Georgette Klinger, 501 Madison Ave., near 52nd St. (838-3200); Tues, Thurs., and Fri. 9 a.m.–6:30 p.m., Mon. till 8 p.m., Wed. till 9 p.m., and Sat. till 5:30 p.m. 978 Madison Ave., near 76th St. (744-6900); Mon., Wed., and Fri. 9 a.m.–6 p.m., Tues. till 8 p.m., Thurs. till 9 p.m., and Sat. 8:30 a.m.–5:30 p.m.; through 8/31.*

TRAPPING FURS

THIS LARGE FUR COMPANY WANTS TO clear away many fur coats and jackets for women, plus some fur-lined leather jackets that also come in men's sizes. The size range for women is 6–16 (most are in the 8–14 range). Opossum jackets in men's sizes 38-46, were up to $850, now $300. Only two Russian-sable coats (sizes 10 and 12), were $60,000 each, now $25,000; female-skin pastel mink coats, such as Autumn Haze and Lunaraine, were up to $7,500, now $2,950. "Fun furs," including bright-blue rabbit jacket, white rabbit stroller with Tibetan-lamb collar, broadtail jacket with raccoon collar, knitted cardigan with fox trim, fur-and-leather jackets, were $500–$3,900, now $200 each. Fox jackets, Persian-lamb coat with fox tuxedo, long opossum coat reversing to a raincoat, dyed Cross mink jacket, were $1,200–$4,500, now $500 each. Long-haired-beaver jacket, blush-dyed fox jacket with horizontal sleeves, dyed raccoon polo coat, mink jackets, were $2,200–$4,100, now $900 each; and more. A group of children's rabbit-fur parkas and blousons in sizes 3–10, were $165–$200, now $50. Free monogram, first-year storage, and alterations (except on children's jackets). A.E., M.C., V., checks accepted; all sales final. *Davellin, 208 West 29th St. (244-7601); Mon.–Sat. 9 a.m.–6 p.m.; through 8/6.*

HALF-PRICE EUROPE

HERE'S A DISCOUNT-COUPON BOOK, *Half-Price Europe 1988,* that's not cheap ($60 plus $4.50 for handling and shipping), but it can pay for itself many times over. It covers 88 cities in seventeen countries and offers 50 percent off hotels, meals, nightclubs, shops, concerts, and more. The 382 coupons offer discounts at 163 hotels (40 five-star and 88 four-star and luxury four-star), including 28 Sheratons in Europe and the Mediterranean, the Eden in Rome, the George V in Paris. Rooms are discounted depending on availability, and some restrictions apply during certain times of the year, but your discounts are good for the length of your stay. The book also contains coupons for 84 restaurants: Order two entrées and get the less expensive one free. Restaurants include: Le Vivarois and Lamazère in Paris and le Sans Souci in Rome. Coupons are valid through 12/31. The issuing company is in Paris, but its fulfillment office is in Florida; allow about two weeks for your discount book to arrive. A.E., D.C., M.C., V., checks, and money orders accepted. Send check or credit-card information (including expiration date) to *Half-Price Europe 1988, American Marketing, P.O. Box 9622, Coral Springs, Fla. 33075-9964 (305-923-3486).*

MORE BEAUTY

THIS MIDTOWN BEAUTY SALON IS REDUCING prices on many of its services. For example: facial, was $30, now $25; French manicure, was $9, now $7; pedicure, was $17, now $11; full-leg-and-bikini wax, was $24, now $20; electrolysis, was $70, now $50; half-hour massage, was $20, now $15. Cash only. *Madeleine Beauty Salon, 1095 Second Ave., near 57th St. (593-5297); Mon.–Sat. 10 a.m.–7 p.m.; through 8/31.* ■

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 8/2: *God Doesn't Believe in Us Anymore; Sante Fe.* #2—Through 7/28: "Beyond the Fringe: American Independent Comedies." 7/27: *Home Remedy; Blood Simple.* 7/28: *Home Remedy; Putney Swope.* Through 9/8 "2nd Annual Summer Festival of Fantasy and Science Fiction." 7/29–31: *The Blob* (1958); *The Adventures of Captain Marvel:* Chapter One: "Curse of the Scorpion"; *Earth vs. the Flying Saucers.* 8/1: *Forbidden Planet; First Men in the Moon.* 8/2: *The Brain From Planet Arous; The Crawling Eye.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 7/27: *Breakfast at Tiffany's; Funny Face.* Thursdays through 9/9: "Fritz Lang in America." 7/29: *Secret Beyond the Door; House By the River.* 7/29–30: *White Mischief; Rita, Sue, and Bob Too.* Through 9/4: "Made in Italy." 7/31: *Devil in the Flesh; High Infidelity.* 8/1: *Kindergarten.* 8/2: *Manhunter; To Live and Die in L.A.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). *Die Hard.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*A Taxing Woman.* Late Show: *Mondo New York.* #2—*Family Viewing.* Late Show: *Beetlejuice.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Dead Pool.* #2—Through 7/28: *Big Business.* Opening 7/29: *Cocktail.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *Hairspray.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Die Hard.* #2—*Red Heat.* #3—*Caddyshack II.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 7/27: *The Lonliness of the Long Distance Runner; The Loved One.* 7/28: *The Big Heat; Beyond a Reasonable Doubt.* 7/29–30: *East of Eden* (1955); *Rebel Without a Cause.* 7/31: *Dark Passage; To Have and Have Not.* 8/1: *Carmen* (1983); *El Amor Brujo.* 8/2: *Morocco; Dishonored.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 7/27–28: *Vagabond; Entre Nous.* 7/29–30: *River's Edge; Blue Velvet.* 7/31: *Diva; The Moon in the Gutter.* Mons. and Tues. through 9/6: "Festival of Warner Bros. Cartoon Classics." 8/1–2: "Best of Chuck Jones, Part 2," includes *One Froggy Evening, To Duck or Not to Duck,* and *Mouse Warming;* "Oscar Winners and Nominees," includes *Rhapsody in Rivets, Tweety Pie,* and *Knighty Knight Bugs.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Big.* #2—*Midnight Run.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—Through 7/28: *White Mischief.* Opening 7/29: *Tokyo Olympiad.* #2—*A World Apart.* #3—Through 7/28: *The Manchurian Candidate.* Opening 7/29: *Tokyo Olympiad.* #4—*Patti Rocks.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Bambi.* #2—*Midnight Run.* #3—Through 7/28: *Bull Durham.* Opening 7/29: *The New Adventures of Pippi Longstocking.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Who Framed Roger Rabbit.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Die Hard.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Big Top Pee-Wee.* #2—*Coming to America.* #3—Through 7/28: *Coming to America.* Opening 7/29: *Monkey Shines.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Arthur 2 On the Rocks.*

26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *Bull Durham.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Big.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*The Dead Pool.* #2—*Midnight Run.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Coming to America.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—Through 7/28: *Arthur 2 On the Rocks.* Opening 7/29: *Monkey Shines.* #2—*Die Hard.*

#3—*Red Heat.* #4—*Caddyshack II.* #5—*Bull Durham.* #6—*Short Circuit II.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). Through 7/28: *Big Business.* Opening 7/29: *Cocktail.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Phantasm II.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Big Top Pee-Wee.* **EMBASSY 3**—*Bambi.* **EMBASSY 4**—*"Crocodile" Dundee II.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 7/28: *License to Drive.* Beg. 7/29: *Big.* #2—Through 7/28: *Willow.* Beg. 7/29: *Big Business.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Bambi.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Who Framed Roger Rabbit.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Bambi.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *Au Revoir Les Enfants. (Good-Bye, Children.)*

44. SUTTON—57th St. east of Third Ave. (759-1411). *The Dead Pool.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). Through 7/28: *Au Revoir Les Enfants. (Good-Bye, Children.)* Beg. 7/29: *A World Apart.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Shame.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 7/30: "A Salute to Paramount Pictures." 7/28–30: *Roman Holiday; Funny Face.* "The Films of Fred Astaire and Ginger Rogers." 7/31–8/2: *Top Hat; Shall We Dance.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Big.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Caddyshack II.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *A Handful of Dust.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 7/28: *Red Heat.* Opening 7/29: *Monkey Shines.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Midnight Run.* #2—*Midnight Run.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Die Hard.* **CORONET**—*Who Framed Roger Rabbit.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *"Crocodile" Dundee II.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Pascali's Island.* **CINEMA II**—(753-0774). Through 7/28: *Big Business.* Opening 7/29: *Cocktail.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Coming to America.* #2—*Short Circuit II.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Arthur 2 On the Rocks.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Big Top Pee-Wee.* #2—*Bull Durham.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Mr. North.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *A Fish Called Wanda.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Caddyshack II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Die Hard.* #2—*Bambi;* Through 7/28: *Big Business.* Opening 7/29: *Cocktail.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Coming to America.* #2—*The Dead Pool.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *A Fish Called Wanda.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Boyfriends and Girlfriends.* #2—Through 7/28: *Baghdad Cafe.* Opening 7/29: *Film Actress.* #3—*Commissar.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *The Dead Pool.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Big.* #2—*Big Business.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Bull Durham.* #2—*Caddyshack II.* #3—Through 7/28: *Arthur 2 On the Rocks.* Opening 7/29: *Monkey Shines.* #4—*Coming to America.* #5—*Big Top Pee-Wee.* #6—*Coming to America.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Bambi.* #2—*Red Heat.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Who Framed Roger Rabbit.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Midnight Run.* #2—*Die Hard.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Coming to America.* #2—*Short Circuit 2.* #3—*Phantasm II; The Dead Pool.* #4—*Die Hard.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*Die Hard.* #2—*Bambi.* Through 7/28: *"Crocodile" Dundee II.* Opening 7/29: *Monkey Shines.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 7/28: *Coming to America.* Opening 7/29: *The New Adventures of Pippi Longstocking.* #2—*Bambi.*

MUSEUMS, SOCIETIES, ETC.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Members, $5; nonmembers, $6. Through 7/28: "An Indian Summer." 7/28 at 7: *Margayya the Banker* (1983), dir. T. S. Nagabharana. 7/28 at 3: *The Festival of Fire* (1984), dir. Ketan Mehta.

CATHEDRAL OF ST. JOHN THE DIVINE—Amsterdam Ave. at 112th St. (316-7563). $5. Through 8/25: "No Talking: Summer Silent Film Festival." 7/28 at 8: *Intolerance* (1916), dir. D. W. Griffith.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $10, 7/30 at 10: "Fright Night at Films Charas," special spooky all-night benefit, horror classics till 4 a.m.

FLOATING CINEMA SERIES—Admiral Dewey Pier, Battery Park (408-0214). Free. 7/27 at 8:30: *On the Town* (1949), dir. Gene Kelly and Stanley Donan.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. Through 8/31: "Marcel Pagnol Summer Festival." 7/27 at 12:30, 3:15, 6, and 8:45: *César* (1936), written and directed by Pagnol.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. Through 9/1: "Time and Memory: Video Art and Identity," video installations include *About Cages* (1987), dir. Juan Downey; *Dachau 1974* (1975), dir. Beryl Korot; and *The Erl King* (1984), dir. Grahame Weinbren; single channel video works include *Harold's Bar Mitzvah* (1977), dir. Bart Friedman; *Excavations* (1979), dir. Shalom Gorewitz; *Say I'm a Jew* (1985), dir. Pier Marton; and *Allan 'n' Allen's Complaint* (1982), dir. Nam June Paik and Shigeko Kubota; and *Women in the Camps* (1976), dir. Barbara Rosenthal.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). $14, subscription; $5, single admission. Through 7/28: "Summer Film Festival at the Metropolitan Museum of Art: Bette, Billy, and Baseball." "Films of Billy Wilder." 7/27 at 8: *The Apartment* (1960). "Baseball": 7/28 at 8: *The Natural* (1984), dir. Barry Levinson.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 9/10: "Broadway Musicals on Television: Composers and Performers," 7/26 at 5:30: *Brigadoon* (1954), dir. Vincente Minnelli. Through 8/27: "Saturday Screenings for Children," Sats. at noon and 1:45. 7/30: *The Hobbit.* Through 9/15: "The Many Worlds of Carol Burnett." Through 9/10: "Rock Music on Television": Through 7/30: "The South Bank Show: The Velvet Underground" and "Video Jukebox." Through 7/23: "Inside Pop: The Rock Revolution" and "My Way." 7/26–30: "The South Bank Show: Velvet Underground"; "Video Jukebox," 8/2–6: "Once in a Lifetime." Through 9/10: "Woody Allen: The Television Work."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 9/9: "Saved! A Decade of Preservation: A Tribute to the UCLA Film and Television Archive." 7/28 at 2:30: *Young Romance* (1915), dir. George Melford; *The Year of the Locust* (1916), dir. George Melford; at 6: *Hollow Triumph (The Scar)* (1948), dir. Steve Serkely; *Popular Science* (1947). 7/29 at 2:30: *Week-Ends Only* (1932), dir. Alan Crosland; *Hollywood on Parade* (1932); *Confidence* (1933); at 6: (See 7/28 at 2:30). 7/30 at 2: *The Wizard of Oz* (1925), dir. Larry Semon; *Bowled Over* (1923), with Paul Parrott; at 5: (See 7/29 at 2:30). 7/31 at 2: (See 7/30 at 2); at 5: *My Man Godfrey* (1936), dir. Gregory LaCava. 8/1 at 2:30: (See 7/28 at 6); at 6: *The Red Menace* (1949), dir. R. G. Springsteen; *Popular Science.* 8/2 at 2:30: *Blotto* (1930), dir. James Parrott; *Chickens Come Home* (1930), dir. James W. Horne, with Laurel and Hardy, both films in Spanish; at 6: *Copacabana* (1947), dir. Alfred E. Green.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 7/27–28 at 8 and 9:45: *Patti Rocks* (1988, U.S.), dir. David Burton Morris. 7/29–30 at 8 and 10:15: *Someone to Love* (1988, U.S.), dir. Henry Jaglom. 7/31 at 5 and 8:15 and 8/1 at 8: *The Last Emperor* (1987, China/Italy), dir. Bernardo Bertolucci. 8/2 at 8 and 10: "12th Annual Sci-Fi/-Horror/Fantasy Film Festival." *Hellraiser* (987, U.S.), dir. Clive Barker.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $4; Through 8/28: "Murder, Mystery, and Mayhem—Crime Films." 7/31 at 2: *The House on 92nd Street* (1945), dir. Henry Hathaway.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516-283-2118). Free. 7/17–9/11: "The Philips Collection" (1986), a video tracing the evolution of the first museum of modern art collection.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Through 9/3: "Black Magic: Black American Music." 7/30 at 2: *Black and Tan Fantasy* (1929), dir. Dudley Murphy, featuring Duke Ellington and his Cotton Club orchestra; *Jazz on a Summer's Day* (1960), dir. Bert Stern (1960), a documentary on the 1958 Newport Jazz Festival, with Thelonius Monk and Chuck Berry.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "Film and Video on Art." a program of 14 films and 13 videotapes on 20th-century American Art.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Coming to America.* #2—*Who Framed Roger Rabbit.* #3—*Die Hard.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Big Business; Red Heat.* #2—*Bull Durham.* #3—*Coming to America.* #4—*Arthur 2 On the Rocks; Who Framed Roger Rabbit.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Die Hard.* #2—*Coming to America.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Die Hard.* #2—*Coming to America.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Die Hard.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Who Framed Roger Rabbit.* #2—*The Dead Pool.* #3—*Die Hard.* #4—*Arthur 2 On the Rocks.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Die Hard.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Coming to America.* #2—*Who Framed Roger Rabbit.* #3—*Caddyshack II.* #4—*Short Circuit II; Phantasm II.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable. #4—Program Unavailable.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program Unavailable. #2—Program Unavailable.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Die Hard.* #2—*Midnight Run.* #3—*The Dead Pool.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Midnight Run.* #2—*Die Hard.* #3—*Big Top Pee-Wee.* #4—*Caddyshack II.* #5—*Big.* #6—*The Dead Pool.* #7—*Coming to America.* #8—*Coming to America.* #9—*Red Heat.* #10—*Who Framed Roger Rabbit.* #11—*Short Circuit II; License to Drive.* #12—*Phantasm II.* #13—*Big Business; Bambi.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Die Hard.* #2—*Caddyshack II.* #3—Through 7/28: *License to Drive.* Beg. 7/29: *A Fish Called Wanda.* #4—*Who Framed Roger Rabbit.* #5—*Big.* #6—*Bambi.* Through 7/28: *Big Business.* Beg. 7/29: *Bull Durham.* #7—Through 7/28: *Bull Durham; Short Circuit II.* Beg. 7/29: *Cocktail.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Bull Durham.* #2—*Midnight Run.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Bambi; The Dead Pool.* #2—*Die Hard.* #3—*Who Framed Roger Rabbit.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Big Business; Big.* #2—*Who Framed Roger Rabbit; Bambi.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*The Dead Pool.* #2—*Coming to America.* #3—*Midnight Run.* #4—*Big Top Pee-Wee.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Coming to America.* #2—*The Dead Pool.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Die Hard.* #2—*The Dead Pool.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Midnight Run.* #2—*Coming to America.* #3—*Big Top Pee-Wee.* #4—Through 7/28: *The Dead Pool.* Beg. 7/29: *The New Adventures of Pippi Longstocking.* #5—Through 7/28: *Red Heat; Arthur 2 On the Rocks.* Beg. 7/29: *Monkey Shines.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Die Hard.* #2—*Midnight Run.* #3—*Who Framed Roger Rabbit.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Caddyshack II.* #2—*Midnight Run.* #3—*Die Hard.* #4—*The Dead Pool.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Dead Pool.* #2—*License to Drive.* #3—*Who Framed Roger Rabbit.* #4—*Red Heat; Bambi.* #5—*License to Drive; Short Circuit II.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Big Top Pee-Wee.* #2—*Coming to America.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*Coming to America.* #3—*Phantasm II; Caddyshack II.* #4—*Short Circuit II.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Short Circuit II; Phantasm II.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*The Dead Pool.* #2—*Caddyshack II.* #3—*Big.* #4—*Die Hard.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Arthur 2 On the Rocks.* #2—*Who Framed Roger Rabbit.* #3—*The Dead Pool.* #4—*Coming to America.* #5—*Caddyshack II.* #6—*Big.* #7—*Die Hard.* #8—*Big Top Pee-Wee.* #9—*Midnight Run.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Who Framed Roger Rabbit.* #2—*Midnight Run.* #3—*Coming to America.* #4—*Die Hard.* #5—Through 7/28: *The Dead Pool; Bambi.* Beg. 7/29: *Cocktail.* #6—Through 7/28: *Short Circuit II; Arthur 2 On the Rocks.* Beg. 7/29: *Monkey Shines.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Midnight Run.* #2—*Coming to America.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Dead Pool.* #2—*Die Hard.* #3—*Midnight Run.* #4—Through 7/28: *License to Drive.* Beg. 7/29: *Monkey Shines.* #5—*Coming to America.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Arthur 2 On the Rocks.* #2—*Die Hard.* #3—*The Dead Pool.* #4—*Coming to America.* #5—*Caddyshack II.* #6—*Midnight Run.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Arthur 2 On the Rocks.* #2—*Willow.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Dead Pool.* #2—*Bambi.* #3—*Midnight Run.* #4—*Caddyshack II.*

303. CORONA—PLAZA—(639-7722). *Midnight Run.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Who Framed Roger Rabbit.* #2—*The Dead Pool.* #3—*Coming to America.* #4—*Big.* #5—*Die Hard.* #6—*Midnight Run.* #7—*Caddyshack II.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Big Top Pee-Wee.* #2—*Coming to America.* #3—*Bull Durham.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Coming to America.* #2—*Who Framed Roger Rabbit.* #3—*Big.* #4—*Die Hard.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Bull Durham.* #2—*Midnight Run.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*"Crocodile" Dundee II.* #2—*Midnight Run.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Who Framed Roger Rabbit.* #2—*Who Framed Roger Rabbit.* #3—*Die Hard.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Big.* #2—*Caddyshack II.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Willow.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Arthur 2 On the Rocks.* #2—*The Dead Pool.* #3—*Red Heat.* #4—*Midnight Run.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Bull Durham.* #2—*The Dead Pool.* #3—*Caddyshack II.* #4—*Bambi; Big Business.* #5—*License to Drive.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Red Heat; Short Circuit II.* #2—*Big Top Pee-Wee.* #3—*Big.* #4—*Who Framed Roger Rabbit.* #5—*Die Hard.* #6—*Who Framed Roger Rabbit.* #7—*Coming to America.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Who Framed Roger Rabbit.* #2—*Caddyshack II.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Dead Pool.* #2—*Die Hard.* #3—*Short Circuit II.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Big Top Pee-Wee.* #2—*Midnight Run.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Who Framed Roger Rabbit.* #2—*The Dead Pool.* #3—*Die Hard.*

320. REGO PARK—DRAKE—(457-4002). Through 7/28: *Big Business.* Beg. 7/29: *Bull Durham.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Program Unavailable. #2—Program Unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Big Top Pee-Wee.* #2—Through 7/28: *Big.* Beg. 7/29: *Cocktail.*

401. NEW DORP—HYLAN—(351-6601). #1—*Coming to America.* #2—*Bambi.* Through 7/28: *Bull Durham.* Beg. 7/29: *Monkey Shines.*

402. NEW DORP—LANE—(351-2110). *Who Framed Roger Rabbit.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Midnight Run.* #2—*Die Hard.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Who Framed Roger Rabbit.* #2—*Die Hard.* #3—*Big.* #4—*Coming to America.* #5—*Midnight Run.* #6—*The Dead Pool.* #7—*Caddyshack II.* #8—*Big Top Pee-Wee.* #9—*Red Heat.* #10—*Arthur 2 On the Rocks.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—Program Unavailable. #2—Program Unavailable.

501. BELLMORE—MOVIES—(783-7200). Through 7/28: *Big Business.* Beg. 7/29: *Bull Durham.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Dead Pool.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Caddyshack II.* #4—*Big.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Who Framed Roger Rabbit.* #2—*Big Business; Bambi.* #3—*Big; Midnight Run.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Die Hard.* #2—*Coming to America.* #3—*Big.* #4—*Arthur 2 On the Rocks.* #5—*Who Framed Roger Rabbit.* #6—*Red Heat.* #7—*Midnight Run.* #8—*Bull Durham; Short Circuit II.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Caddyshack II.* #2—*Midnight Run.* #3—*Coming to America.*

507. HEWLETT—HEWLETT—(791-6768). *Arthur 2 On the Rocks; Bambi.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 7/28: *Short Circuit II.* Beg. 7/29: *Arthur 2 On the Rocks.* #2—*Big Business.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Big Top Pee-Wee.* #2—*Who Framed Roger Rabbit.* #3—*The Dead Pool.* #4—*Bambi.* #5—*Midnight Run.* #6—*Coming to America.* Through 7/28: *Bull Durham.* Beg. 7/29: *A Fish Called Wanda.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Dead Pool.* #2—*Big Top Pee-Wee.* #3—*Coming to America.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 7/28: *"Crocodile" Dundee II.* Beg. 7/29: *Big Business.* #2—Through 7/28: *The Presidio.* Beg. 7/29: *Bull Durham.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Short Circuit 2.* #2—*Bull Durham.* #3—*Midnight Run.* #4—*Coming to America.* #5—*Big Top Pee-Wee.* #6—*Bambi; Big Business.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Bambi.* Through 7/28: *Big Business.* Beg. 7/29: *Bull Durham.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Die Hard.* #2—*Bull Durham.* #3—*Caddyshack II.* #4—*Big.*

515. MALVERNE—TWIN—(599-6966). #1—Through 7/28: *"Crocodile" Dundee II.* Beg. 7/29: *Big Business.* #2—*Manon of the Spring.* Beg. 7/29: *Bull Durham.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Die Hard.* #2—*Big.* #3—Through 7/28: *Big Business.* Beg. 7/29: *Cocktail.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Caddyshack II.* #2—*The Dead Pool.* #3—*Who Framed Roger Rabbit.* #4—*Midnight Run.* #5—*Big.* #6—*Die Hard.* #7—*Big Top Pee-Wee.* #8—Through 7/28: *Bambi; Arthur 2 On the Rocks.* Beg. 7/29: *Cocktail.* #9—Through 7/28: *Short Circuit II; License to Drive.* Beg. 7/29: *A Fish Called Wanda.*

518. MASSAPEQUA—PEQUA—(799-6464). *Coming to America.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Midnight Run.* #2—*Big.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Dead Pool.* #2—*Die Hard.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*License to Drive.* #2—*Arthur 2 On the Rocks.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*The Dead Pool.* #2—*Who Framed Roger Rabbit.* #3—*Bambi; Caddyshack II.* #4—*Midnight Run.* #5—*Arthur 2 On the Rocks.*

524. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Bull Durham.* #2—*Babette's Feast.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Die Hard.* #2—*Big.* #3—*Caddyshack II.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 7/28: *Arthur 2 On the Rocks.* Beg. 7/29: *Cocktail.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Die Hard.* #2—*Caddyshack II.* #3—*The Dead Pool.* #4—*The Dead Pool; Bambi.* #5—*Midnight Run.* #6—*Coming to America.* #7—*Coming to America.* #8—*Red Heat.* #9—*Big Top Pee-Wee.* #10—*Big Business.* #11—*Big.* #12—*Bull Durham.* #13—*Willow; Short Circuit II.*

531. WANTAGH—WANTAGH—(781-6969). *The Presidio.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 7/28: *The Dead Pool.* Beg. 7/29: *Caddyshack II.* #2—*Die Hard.* #3—*Coming to America.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*License to Drive.* #2—*Who Framed Roger Rabbit.* #3—*Who Framed Roger Rabbit.* #4—*Arthur 2 On the Rocks.* 5—*Arthur 2 On the Rocks; Phantasm II.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Baghdad Cafe.* #2—*Big Top Pee-Wee.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Big.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Midnight Run.* #2—*Big Business.* #3—Through 7/28: *Big Top Pee-Wee.* Beg. 7/29: *Cocktail.*

602. BAY SHORE—CINEMA—(665-1722). *The Dead Pool.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Coming to America.* #2—*Arthur 2 On the Rocks.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Die Hard.* #2—*Midnight Run.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Midnight Run.* #2—*Die Hard.* #3—*Big Top Pee-Wee.* #4—*Caddyshack II.* #5—*Bull Durham.* #6—*Big.* #7—*The Dead Pool.* #8—*Willow; Big Business.* #9—*Coming to America; Short Circuit II.* #10—*License to Drive; Arthur 2 On the Rocks.* #11—*The Great Outdoors.* #12—*Who Framed Roger Rabbit.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Die Hard.* #2—*Coming to America.* #3—*Bull Durham.* #4—*Big Top Pee-Wee.* #5—*Big Business; Bambi.* #6—*The Dead Pool.* #7—*Arthur 2 On the Rocks.* #8—*License to Drive; Who Framed Roger Rabbit.* #9—*Big.* #10—*Midnight Run.* #11—*Caddyshack II.* #12—*Red Heat; Short Circuit II.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Dead Pool.* #2—*Who Framed Roger Rabbit.* #3—Through 7/28: *Arthur 2 On the Rocks.* Beg. 7/29: *Cocktail.* #4—*Caddyshack II.* #5—*Big.* #6—*Die Hard.* #7—*Midnight Run.* #8—*Caddyshack II.*

611. CORAM—PINE—(698-6442). #1—*"Crocodile" Dundee II.* #2—*Big Business.* #3—*Willow.* #4—*Red Heat.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—Through 7/28: *Arthur 2 On the Rocks; Bambi.* Beg. 7/29: *Cocktail.* #4—*Caddyshack II.* #5—*Die Hard.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Coming to America.* #2—*Big Business; Bambi.*

615. GREENPORT—GREENPORT—(477-0500). Through 7/28: *Big Business.* Beg. 7/29: *Big.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.* #3—*Bull Durham.* #4—*Big.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Coming to America.*

618. ISLIP—ISLIP—(581-5200). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Bambi; Bull Durham.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Big.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 7/28: *Willow.* Beg. 7/29: *"Crocodile" Dundee II.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Short Circuit II.* #2—*Coming to America.* #3—*Midnight Run; Caddyshack II.* #4—*Big; Big Top Pee-Wee.* #5—*Bull Durham; Die Hard.* #6—*Bambi; Who Framed Roger Rabbit.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 7/28: *Willow.* Beg. 7/29: *"Crocodile" Dundee II.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Die Hard.* #2—*The Dead Pool.* #3—Through 7/28: *The Dead Pool.* Beg. 7/29: *Cocktail.* #4—*Midnight Run.* #5—*Midnight Run.* #6—*Who Framed Roger Rabbit.* #7—*Caddyshack II.* #8—*Arthur 2 On the Rocks.* #9—*Big.* #10—*License to Drive.* #11—*Big Top Pee-Wee.* #12—*bmmb; A Fish Called Wanda.* #13—*Coming to America.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Short Circuit II.* #2—Through 7/28: *Red Heat.* Beg. 7/29: *Bambi.* #3—*Big Business.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Bambi; The Dead Pool.* **WEST**—Through 7/28: *Bull Durham.* Beg. 7/29: *Monkey Shines.*

628. ROCKY POINT—DRIVE—IN—(744-8900) *Big Top Pee-Wee.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 7/28: *Au Revoir Les Enfants. (Good-Bye, Children.)* Beg. 7/29: *Salome's Last Dance.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Coming to America.* #2—*Big Top Pee-Wee.* #3—*Midnight Run.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Die Hard.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Big Top Pee-Wee.* #2—*The Dead Pool.* #3—*Coming to America.* #4—*Midnight Run.* #5—*Big.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Short Circuit 2.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Bambi; Caddyshack II.* #2—Through 7/28: *Bull Durham.* Beg. 7/29: *Monkey Shines.*

637. SHIRLEY—DRIVE-IN—(281-5444) *Die Hard.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Bull Durham.* #2—*Coming to America.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Who Framed Roger Rabbit.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—Through 7/28: *Big.* Through 7/28: *Cocktail.* #2—*Coming to America.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Caddyshack II.* #2—*Bambi; Short Circuit II.* #3—*Big Top Pee-Wee.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—Through 7/28: *Bull Durham.* Beg. 7/29: *Cocktail.* #2—*Who Framed Roger Rabbit.*

704. HARRISON—CINEMA—(835-5952). Program Unavailable.

705. HARTSDALE—CINEMA—(428-2200). #1—*Coming to America.* #2—*Midnight Run.* #3—*Big.* #4—*Die Hard.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Die Hard.* #2—*Midnight Run.* #3—*Caddyshack II.* #4—*Big Top Pee-Wee.* #5—*Arthur 2 On the Rocks; Bambi.* #6—*Who Framed Roger Rabbit.* #7—*Big.* #8—*Bull Durham.* #9—*Coming to America.* #10—*The Dead Pool.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Dead Pool.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Who Framed Roger Rabbit.* #2—*Die Hard.* #3—*Arthur 2 On the Rocks; Cocktail.* #4—*Big.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 7/28: *Big Business.* Beg. 7/29: *Monkey Shines.* #2—*Big Top Pee-Wee.* #3—*Bull Durham; Bambi.* #4—*Midnight Run.* #5—*Who Framed Roger Rabbit.*

710. MOUNT VERNON—PARKWAY—(664-3311). Program Unavailable.

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Coming to America.* #2—*Midnight Run.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Bull Durham; Bambi.* #2—*Caddyshack II.* #3—*Big.* #4—*Die Hard.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Big Top Pee-Wee.* #2—*Coming to America.* #3—*Big Business.* #4—*The Dead Pool.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Midnight Run.*

718. RYE—RYE RIDGE—(939-8177). #1—*Coming to America.* #2—*Bambi.* Through 7/28: *Babette's Feast.* Beg. 7/29: *A Fish Called Wanda.*

719. SCARSDALE—FINE ARTS—(723-6699). *da; Bambi.*

720. SCARSDALE—PLAZA—(725-0078). Through 7/28: *"Crocodile" Dundee II.* Beg. 7/29: *Bull Durham.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Red Heat; Bambi.* #2—*Big Top Pee-Wee.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Willow; The Presidio.* #2—*Big Business.* #3—*License to Drive.* #4—*The Dead Pool.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Die Hard.* #2—*Midnight Run.* #3—*Big.* #4—*Arthur 2 On the Rocks.* #5—*Coming to America.* #6—*Who Framed Roger Rabbit.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Coming to America.* #2—*The Dead Pool; Bambi.* #3—*Big Top Pee-Wee.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Big.* #2—*Caddyshack II.* #3—*Who Framed Roger Rabbit.* #4—*Die Hard.* #5—Through 7/28: *Arthur 2 On the Rocks.* Beg. 7/29: *A Fish Called Wanda.* #6—*Bambi.* #7—*Midnight Run.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 7/28: *"Crocodile" Dundee II.* Beg. 7/29: *Big Business.* #2—*Bull Durham.*

Rockland County

752. NANUET—MALL—(623-6336). Program Unavailable.

753. NANUET—MOVIES—(623-0211). #1—*The Dead Pool.* #2—*Bull Durham.* #3—*The Great Outdoors.* #4—*Phantasm II.* #5—*Big Business.*

755. NEW CITY—TOWN—(634-5100). #1—*Coming to America.* #2—*Die Hard.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Big.* #2—*Caddyshack II.*

757. NYACK—CINEMA EAST—(358-6631). *Who Framed Roger Rabbit.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). *Caddyshack II.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Bull Durham.* #2—*Short Circuit 2.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Dead Pool.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Willow.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Coming to America.* #2—*The Dead Pool.*

763. STONY POINT—9 W—(942-0303). *Short Circuit II.*

764. SUFFERN—LAFAYETTE—(357-6030). *Bambi; Big Business.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Big Business.* #2—*Bull Durham.*

801. DANBURY—CINE—(743-2200). #1—*Coming to America.* #2—*Big Top Pee-Wee.* #3—*Bambi; Arthur 2 On the Rocks.*

802. DANBURY—CINEMA—(748-2923). #1—*Big.* #2—*Who Framed Roger Rabbit.*

803. DANBURY—PALACE—(748-7496). #1—*Die Hard.* #2—*Caddyshack II.* #3—*The Dead Pool; Short Circuit II.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Red Heat.* #2—*Die Hard.*

806. FAIRFIELD—COUNTY—(334-1411). *Big Business.*

807. GREENWICH—CINEMA—(869-6030). #1—*Big Business.* #2—*Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*Who Framed Roger Rabbit.* #2—*Big Business; License to Drive.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Who Framed Roger Rabbit.* #2—Through 7/28: *Arthur 2 On the Rocks.* Beg. 7/29: *Cocktail.*

811. NORWALK—NORWALK—(866-9202). Program Unavailable.

812. RIDGEFIELD—CINEMA—(438-3338). *Bambi; Red Heat.*

813. SOUTH NORWALK—SONO—(866-9202). Through 8/4: *Babette's Feast.*

814. SPRINGDALE—STATE—(325-0250). *Willow.*

815. STAMFORD—AVON—(324-9205). #1—*The Dead Pool.* #2—*Bambi; Short Circuit II.*

816. STAMFORD—CINEMA—(324-3100). #1—*Coming to America.* #2—*Die Hard.* #3—*Caddyshack II.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Big.* #2—*Big Top Pee-Wee.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Dead Pool.* #2—*Coming to America.* #3—*Who Framed Roger Rabbit.* #4—*Caddyshack II.* #5—*Bambi; Short Circuit II.* #6—*Die Hard.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Coming to America.* #2—*Big Top Pee-Wee.* #3—*Caddyshack II.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Big.* #2—*Midnight Run.* #3—(227-9619). *Die Hard.* #4—(226-6666). *Bull Durham.*

821. WESTPORT—POST—(227-0500). Program Unavailable.

822. WILTON—CINEMA—(762-5678). *Big.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Midnight Run.* #2—*Caddyshack II.* #3—*Coming to America; Bambi.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Coming to America.* #2—*Die Hard.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*The Dead Pool.* #2—*Big Top Pee-Wee.* #3—*Caddyshack II.* #4—*Coming to America.* #5—*Die Hard.* #6—*Who Framed Roger Rabbit.* #7—*Short Circuit II; Bambi.* #8—*Big.* #9—*Midnight Run.*

903. JERSEY CITY—STATE—(653-5200). #1—*Midnight Run.* #2—*The Dead Pool.* #3—*Bambi; "Crocodile" Dundee II.* #4—*Who Framed Roger Rabbit.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Midnight Run.* #2—*Arthur 2 On the Rocks.* #3—*Phantasm II.* #4—*Bull Durham.* #5—*License to Drive.* #6—*Big.* #7—*Bambi.* #8—*Caddyshack II.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Coming to America.* #2—*The Dead Pool.* #3—*Red Heat.* #4—*Who Framed Roger Rabbit.* #5—*Die Hard.* #6—*Big Top Pee-Wee.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Red Heat.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Dead Pool.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Coming to America.* #2—*Die Hard.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *The Dead Pool.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Red Heat.* #2—*The Dead Pool.*

914. LIVINGSTON—COLONY—(992-0800). Through 7/28: *Bambi.* Beg. 7/29: *Cocktail.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Die Hard.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Midnight Run.* #2—*Bull Durham.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Midnight Run.* #2—*Who Framed Roger Rabbit.* #3—Through 7/28: *Big Business.* Beg. 7/29: *A Fish Called Wanda.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—Through 7/28: *Bull Durham.* Beg. 7/29: *Monkey Shines.* #2—*Big Top Pee-Wee; Bambi.* #3—*Caddyshack II.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Die Hard.* #2—*Bull Durham; License to Drive.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Die Hard.* #2—*License to Drive.* #3—*Big.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Big.* #2—*Caddyshack II.* #3—*Coming to America.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Big Business; Bambi.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Midnight Run.* #2—*"Crocodile" Dundee II.*

932. ELIZABETH—ELMORA—(352-3483). *Bambi; Midnight Run.*

933. LINDEN—QUAD—(925-9787). #1—*Die Hard.* #2—*Midnight Run.* #3—*Big.* #4—*Short Circuit II; Bambi.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Commissar.*

936. UNION—UNION—(686-4373). #1—*Coming to America.* #2—*Big Business; Bambi.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Caddyshack II.* #2—*Big.* #3—*Who Framed Roger Rabbit.*

938. WESTFIELD—TWIN—(654-4720). #1—*Big Business.* #2—*Bull Durham; Bambi.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Coming to America.* #2—*Big; Bambi.*

951. CLOSTER—CLOSTER—(768-8800). *Die Hard.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Who Framed Roger Rabbit.* #2—*Midnight Run.* #3—*The Dead Pool.* #4—*Bull Durham.*

953. EMERSON—TOWN—(261-1000). #1—*The Dead Pool.* #2—*Big Top Pee-Wee.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Die Hard.* #2—*Coming to America.*

955. FAIRVIEW—TWIN—(941-2424). #1—*License to Drive.* #2—*Coming to America.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Big.* #2—*Caddyshack II.*

958. OAKLAND—TWIN—(337-4478). #1—*Arthur 2 On the Rocks.* #2—*Big Top Pee-Wee.*

959. PARAMUS—CINEMA 35—(845-5070). *License to Drive.*

961. PARAMUS—BERGEN MALL—(845-4449). *Bambi; Big Business.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Die Hard.* #2—*Bull Durham.* #3—*Red Heat; Short Circuit II.* #4—*Big Top Pee-Wee.* #5—*Big.* #6—*Who Framed Roger Rabbit.* #7—*Midnight Run.* #8—*Coming to America.* #9—*Who Framed Roger Rabbit.* #10—*Coming to America.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Arthur 2 On the Rocks.* #2—*The Dead Pool.* #3—*Caddyshack II.*

964. RAMSEY—CINEMA—(825-2090). *Big.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Bambi.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Big Top Pee-Wee.* #2—*Big.* #3—*Die Hard.* #4—*License to Drive.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*"Crocodile" Dundee II; Bambi.* #2—*Rambo III.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*License to Drive.* #2—*Caddyshack II.* #3—*The Dead Pool; Bambi.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Midnight Run.* #2—*Bull Durham; Bambi.* #3—*Who Framed Roger Rabbit.* #4—*Big Top Pee-Wee.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Coming to America.* #2—*A Fish Called Wanda.* #3—*Midnight Run.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Die Hard.* #2—*Who Framed Roger Rabbit.* #3—*Big.* #4—*Caddyshack II.*

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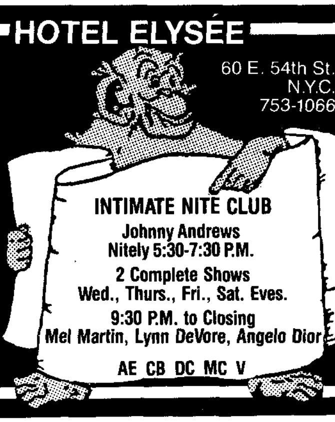

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ARTHUR 2: ON THE ROCKS—(1 hr. 53 min.; 1988) When Arthur is sued by his ex-fianceé's father, he looses his riches and is forced to work for a living. With Dudley Moore, Liza Minnelli, and John Gielgud. Screenplay by Andy Breckman. Dir. Bud Yorkin. PG. **25, 33, 61, 85, 101, 106, 210, 219, 220, 300, 301, 312, 406, 505, 507, 508, 517, 521, 523, 528, 533, 603, 606, 608, 612, 625, 706, 708, 723, 724, 801, 809, 904, 958**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **43, 45, 630**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82, 526, 718, 813**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving, calculating company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins, wearing a black felt cocktail dress, tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. With expert supporting performances by Robert Loggia and John Heard. (6/13/88) PG. **10, 30, 37, 48, 84, 112, 200, 206, 218, 219, 304, 306, 310, 314, 400, 406, 503, 505, 514, 516, 517, 519, 527, 530, 600, 606, 608, 610, 612, 615, 616, 619, 625, 634, 700, 705, 706, 708, 714, 723, 724, 756, 802, 817, 820, 822, 902, 904, 920, 921, 933, 937, 956, 962, 964, 967, 972**

BIG BUSINESS—(1 hr. 49 min.; 1988) In this latest formula comedy from the Disney formula-comedy factory, Lily Tomlin and Bette Midler play two pairs of identical twin sisters who get mixed up at birth. If this sounds complicated, that's because it is—through much of the movie you expend your energy just figuring out which sister you are looking at. This is not the fault of the actresses, who are both wonderful in each of their two parts. Midler is especially funny as a bored country girl who comes to New York and receives each bauble of luxury—a room at the Plaza, a new dress, a kiss from a handsome man—with a small shiver of ecstasy. Director Jim Abrahams has talent, but he seems to want to make only gimmick movies. He's like a man who juggles four balls in the air because he's afraid that if he plays with one ball, he'll drop it. With Michele Placidio and Fred Ward. (6/20/88) PG. **5, 34, 37, 55, 66, 84, 101, 112, 200, 206, 313, 320, 501, 504, 508, 511, 512, 513, 515, 516, 530, 601, 606, 608, 611, 613, 615, 626, 709, 715, 722, 725, 753, 764, 800, 806, 807, 808, 917, 930, 936, 938, 961**

BIG TOP PEE-WEE—(1 hr. 30 min.; 1988) Pee-Wee's back as a farmer who falls in love with the star of a traveling circus. With Pee-Wee Herman, Kris Kristofferson, and Susan Tyrrell. Screenplay by Paul Reubens and George McGrath. Dir. Randal Kleiser. PG. **24, 36, 62, 85, 112, 207, 210, 215, 219, 305, 314, 317, 400, 406, 509, 510, 512, 517, 530, 534, 601, 606, 608, 621, 625, 628, 631, 634, 702, 706, 709, 715, 721, 724, 801, 817, 819, 902, 905, 918, 953, 958, 962, 967, 970**

★ **BOYFRIENDS AND GIRLFRIENDS**—(1 hr. 42 min.; 1988) In French, Eng. subtitles. Eric Rohmer's made still another lovely comedy about his obsession—the instant of meeting between men and women, the drama of attraction and repulsion, the play of affinity and distaste. There are two women, the slender, swarthily beautiful Léa (Sophie Renoir) and the proud, lonely Blanche (Emmanuelle Chaulet). Each becomes attracted to a man the other fancies, and Rohmer asks the question: Can one poach on a friend's territory in the name of love? Much talk and analysis, all of it interesting and some of it passionate. With François-Eric Gendron as Alexandre, a good looking but shallow flirt, and Eric Viellard as Fabien, a boy with the makings of an ideal husband. Shot in the beautiful but still sterile "new city" of Cergy-Pontoise. (7/25/88) PG. **81**

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis, Kevin Costner, a long-time minor league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. **20, 26, 33, 62, 85, 101, 200, 200, 203, 305, 307, 313, 320, 501, 505, 509, 511, 512, 513, 514, 601, 526, 530, 606, 608, 616, 618, 621, 627, 636, 638, 703, 706, 709, 714, 720, 725, 753, 759, 800, 807, 820, 904, 916, 918, 919, 938, 952, 962, 970**

CADDYSHACK II—(1 hr. 43 min.; 1988) When a self-made millionaire tries to join a snooty country club to please his upwardly-mobile daughter, he has several run-ins with the blueblood members. With Jackie Mason, Chevy Chase, and Dyan Cannon. Written by Harold Ramis and Peter Torokvei. Dir. Allan Arkush. PG. **7, 33, 49, 65, 85, 108, 112, 200, 213, 216, 219, 300, 302, 304, 310, 313, 315, 406, 503, 506, 514, 517, 523, 527, 530, 532, 606, 608, 610, 610, 612, 621, 625, 636, 702, 706, 714, 724, 756, 758, 803, 816, 818, 819, 900, 902, 904, 918, 921, 937, 956, 969, 972**

COCKTAIL—(1 hr. 30 min.; 1988) With the help of a seasoned pro, a young man becomes the hottest bartender in New York. With Tom Cruise, Bryan Brown, and Elisabeth Shue. Written by Heywood Gould. Dir. Roger Donaldson. R. **5, 34, 55, 66, 200, 220, 400, 516, 517, 528, 601, 610, 612, 625, 700, 703, 708, 809, 914**

COMING TO AMERICA—(1 hr. 55 min.; 1988) John Landis is the untalented director of this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. The plotting is more like that of a sitcom than a glamorous old Hollywood movie, and after the prince meets his girl (Shari Headley) we don't get any of the giddy pleasures of royal romance. Murphy's pose of princely dignity does't give him much room to function as a comic, though he get to play (in disguise) some of the minor characters. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. Written by David Sheffield and Barry W. Blaustein. (7/25/88) R. **24, 24, 32, 60, 67, 85, 85, 90, 92, 100, 101, 102, 103, 108, 112, 112, 207, 208, 210, 211, 215, 216, 216, 217, 219, 220, 221, 222, 300, 304, 305, 306, 314, 401, 406, 505, 506, 509, 510, 512, 518, 530, 530, 532, 603, 606, 608, 613, 617, 621, 625, 631, 634, 635, 638, 700, 705, 706, 711, 715, 718, 723, 724, 755, 762, 801, 816, 818, 819, 900, 901, 902, 905, 911, 921, 936, 950, 954, 955, 962, 962, 971**

COMMISSAR—(1 hr. 50 min.; 1967) In Russian, Eng. subtitles. When a female officer in the Red Army becomes pregnant, the only family in town that will billet her is Jewish, and they slowly overcome cultural and religious barriers to develop an understanding of one another. With Rolan Bykov and Nonna Mordukova. Written and directed by Alexander Askoldov. **81**

"CROCODILE" DUNDEE II—(1 hr. 30 min.; 1988) He's back, conjuring bats in the outback and outwitting sophisticates in New York, as synthetic as ever (Paul Hogan was a TV personality in Australia before hitting it big), but pleasing enough. In this one Linda Kozlowski's Susan gets kidnapped by a vile Colombian drug lord; Mick frees her and takes her to Australia. When the Colombian and his henchmen follow, Mick and Susan disappear into the bush, where Mick plays mean bushman tricks on the drug boys. The plot is rather like that of a TV movie, but the movie soaks up your time. (6/6/88) PG. **36, 54, 91, 308, 511, 515, 611, 620, 623, 720, 725, 903, 931, 968**

THE DEAD POOL—(1 hr. 50 min.; 1988) Perfunctory Dirty Harry movie. Clint Eastwood doesn't bring pent-up rage to the role anymore—he kills the usual scum dispassionately, as if he were disposing of a sewage problem somewhere on the outskirts of Carmel. The story makes a few jokes about the egocentricity of film people and the callousness of TV news people. Only Harry has true feeling. With Liam Neeson and Patricia Clarkson. Dir. Buddy Van Horn. (7/25/88) R. **5, 31, 44, 67, 83, 90, 106, 111, 112, 204, 207, 208, 209, 210, 213, 214, 218, 219, 220, 222, 300, 302, 304, 312, 313, 316, 318, 406, 502, 509, 510, 517, 520, 523, 530, 530, 532, 602, 606, 608, 610, 625, 625, 627, 634, 706, 707, 715, 722, 724, 753, 760, 762, 803, 815, 818, 902, 903, 905, 910, 912, 913, 952, 953, 963, 969**

DIE HARD—(2 hr. 7 min.; 1988) A New York detective becomes the only hope for a group of hostages trapped in a Los Angeles high rise that is being held by terrorists. With Bruce Willis, Alan Rickman, and Bonnie Bedelia. Screenplay by Jeb Stuart and Steven E. de Souza. Dir. John McTiernan. R. **3, 7, 22, 33, 53, 66, 89, 90, 91, 100, 102, 103, 104, 106, 107, 111, 112, 200, 204, 209, 211, 213, 218, 219, 220, 222, 300, 304, 306, 309, 314, 316, 318, 406, 503, 505, 514, 516, 517, 520, 527, 530, 532, 600, 604, 606, 608, 610, 612, 618, 621, 625, 633, 637, 705, 706, 708, 714, 723, 724, 755, 803, 805, 816, 818, 820, 901, 902, 905, 911, 915, 919, 920, 933, 951, 954, 962, 967, 972**

FAMILY VIEWING—(1 hr. 86 min.; 1988) A black comedy about the relationship between humans and their television equipment. With David Hemblen, Aidan Tierney, and Gabrielle Rose. Written and directed by Atom Egoyan. **4**

FILM ACTRESS—(2 hr. 10 min.; 1988) In Japanese, Eng. subtitles. An exploration of the life and art of the great Japanese actress Kinuyo Tanaka. With Sayuri Yoshinaga, Ken Uehara, and Kokichi Takada. Written by Kaneto Shindo and Kon Ichikawa. Dir. Ichikawa. **81**

★ **A FISH CALLED WANDA**—(1 hr. 43 min.; 1988) A crude but funny grafting of the wild Monty Python sensibility onto the framework of an old Ealing Studio comedy. In London some valuable gems are heisted by an extremely peculiar gang of thieves: Tom Georgeson (a sleaze), Michael Palin (an animal-loving stutterer), Jamie Lee Curtis (a lying femme fatale), and Kevin Kline (a Gordon Liddy-type schmuck who imagines himself a superman and intellectual). The director, Charles Crichton, now 78, once made a British comedy classic—*The Lavender Hill Mob* (1951)—in comparison to which *Wanda* is ruffian slapstick. But Crichton, working with John Cleese's script, frees the actors to have a good time. Cleese, as a henpecked husband, gives a straighter, more romantic and sexual performance than he did in a similar role in the TV series *Fawlty Towers*. Curtis and Kline caper amusingly but the British are generally more skilled—especially Maria Aitken as Cleese's put-upon wife, and Palin, who turns a physical handicap—stuttering—into an actor's fantasy, an explosion of poetry. (7/18/88) **64, 80, 200, 509, 517, 625, 718, 724, 917, 971**

GOD DOESN'T BELIEVE IN US ANYMORE—(1 hr. 50 min.; 1981) Part one of the "Where to and Back" trilogy, the morning after Crystal Night in Vienna, a young boy flees Austria, traveling through a psychologically-ravaged Europe. With Johannes Silberschneider. Written by Georg Stefan Troller. Dir. Axel Corti. **1**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **6**

A HANDFUL OF DUST—(1 hr. 57 min.; 1988) Lavish but muffled, buckram-bound adaptation of Evelyn Waugh's masterly 1934 novel. Charles Sturridge, the director (earlier he did *Brideshead Revisited* for television), doesn't seem to have realized that Waugh was a satirist. He treats this savage story of the disintegration of an upper-class marriage very blandly, in the clipped, stolidly cautious style of underplaying and stage-set realism familiar from quality British-TV exports. James Wilby, as Tony Last, Waugh's noble but dim country-gentleman hero, has a lost look in his eyes that can be touching, but Wilby makes too great a demand on our tolerance. Kristin Scott Thomas as his straying wife Brenda has an enchanting smile but she is too gentle. Sturridge has retreated into false respect for nastily conceived characters—he turns Evelyn Waugh into a humanist. The result is that certain bizarre happenings and remarks in the movie seem at odds with the somberly luxurious tone. Waugh's vicious wit winds up wrecking the complacent surface. With Rupert Graves as Brenda's insipid society lover, Anjelica Huston as a blunt American aviatrix, and Alec Guinness as the sinister madman who forces Tony to read Dickens to him deep in the Brazilian jungle. Tim Sullivan and Derek Granger worked with Sturridge on the adaptation. (7/18/88) PG. **50**

LICENSE TO DRIVE—(1 hr. 30 min.; 1988) Two teenage boys hope that excitement and beautiful women will come their way once they get their driver's licenses. With Corey Haim, Corey Feldman, and Carol Kane. Screenplay by Neil Tolkin. Dir. Greg Beeman. PG-13. **37, 112, 200, 214, 214, 222, 313, 517, 521, 533, 606, 608, 625, 722, 808, 904, 919, 920, 955, 959, 967, 969**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer. **11**

MIDNIGHT RUN—(2 hr. 8 min.; 1988) A bounty hunter, out to make one last big capture before retiring, sets out to find an ex-mob accountant. With Robert De Niro and Charles Grodin. Written by George Gallo. Dir. Martin Brest. R. **10, 20, 31, 52, 52, 89, 111, 112, 203, 207, 210, 211, 213, 219, 220, 221, 222, 300, 302, 303, 304, 307, 308, 312, 317, 322, 404, 406, 504, 505, 506, 509, 512, 519, 523, 524, 530, 601, 604, 606, 608, 610, 616, 621, 625, 625, 631, 634, 705, 706, 709, 711, 716, 723, 724, 820, 900, 902, 903, 916, 917, 931, 933, 952, 962, 970, 971**

MONKEY SHINES—(1 hr. 53 min.; 1988) When a young law student becomes paralyzed, he is given a trained monkey to help him, and he and the monkey develop a telepathic bond. With Jason Beghe, John Pankow, and Kate McNeil. Written and directed by George A. Romero. R. **24, 33, 51, 85, 91, 210, 220, 222, 401, 627, 636, 709, 918**

MR. NORTH—(1 hr. 32 min.; 1988) The comical story of a whimsical but down-on-his-luck young man who runs afoul of the rich residents of a wealthy New England town. With Anthony Edwards, Robert Mitchum, and Harry Dean Stanton. Dir. Danny Huston. PG. **63**

THE NEW ADVENTURES OF PIPPI LONGSTOCKING—(1 hr. 40 min.; 1988) After Pippi looses her father in a shipwreck, she settles down into a deserted house with her pet horse and monkey. With Tami Erin and Eileen Brennan. Written and directed by Ken Annakin. G. **20, 92, 210**

PASCALI'S ISLAND—(1 hr. 41 min.; 1988) Three international expatriates meet on an isolated Greek island and become involved in a dangerous plot in the days before World War I. With Ben Kingsley, Charles Dance, and Helen Mirren. Written and directed by James Dearden. PG-13. **55**

PHANTASM II—(1 hr. 37 min.; 1988) The deadly mortician who terrorizes people with silver spheres returns to wreak havoc. With James Le Gros, Reggie Bannister, and Angus Scrimm. Written and directed by Don Coscarelli. R. **35, 90, 108, 112, 216, 217, 533, 753, 904**

THE PRESIDIO—(1 hr. 56 min.; 1988) When a murder occurs at a military base in San Francisco, a homicide detective and the provost marshal at the base forget past differences to solve the murder. With Sean Connery, Mark Harmon, and Meg Ryan. Screenplay by Larry Ferguson. Dir. Peter Hyams. R. **511, 531, 722**

RED HEAT—(1 hr. 46 min.; 1988) Buddy-buddy cop movie, *glasnost* division, starring Arnold Schwarzenegger as the square-browed Soviet detective chasing a Russian drug smuggler to Chicago, and James Belushi as the local screw-up who becomes his partner. The two men—a bear and a waterbug—are funny together in all the obvious ways. Plenty of summer-boombox violence and some objectionable reactionary stuff about how the police are better off in Russia, where they needn't respect the rights of prisoners. Now that Russians have the freedom to criticize their own country, is there any reason for Americans to say that freedom is a drag? Directed by Walter Hill. Written by Harry Kleiner, Troy Kennedy Martin, and Hill. (7/11/88) R. **7, 33, 51, 87, 101, 112, 210, 214, 312, 314, 406, 505, 530, 608, 611, 626, 721, 805, 812, 905, 906, 913, 962**

SHAME—(1 hr. 30 min.; 1988) A woman comes into a desolate Australian town and breaks the conspiracy of violence that is ravaging the inhabitants. With Deborra-Lee Furness. Screenplay by Beverly Blankenship and Michael Brindley. Dir. Steve Jodrell. R. **46**

SHORT CIRCUIT 2—(1 hr. 52 min.; 1988) Number Five comes to the big city to help his friend Ben try to strike it rich in the toy manufacturing business. With Fisher Stevens, Michael McKean, and Cynthia Gibb. Screenplay by S. S. Wilson and Brent Maddock. Dir. Kenneth Johnson. PG. **33, 60, 90, 108, 112, 200, 214, 216, 217, 220, 222, 222, 222, 222, 222, 303, 314, 315, 315, 316, 316, 316, 505, 508, 512, 517, 530, 606, 608, 621, 626, 635, 702, 759, 763, 803, 815, 818, 902, 933, 962**

★ **A TAXING WOMAN**—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. Juzo Itami's new comedy is an ambiguous celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. (Tax rates in Japan are extremely high.) His heroine, Ryoko (Nobuko Miyamoto), has freckles and short hair in a modified Clara Bow cut, and she's a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). We root for her to trap victims, but we also root for them to get away with at least some of the stash. Gondo, for instance, is a brute, but he's also a charming and resourceful man who breaks into a wild dance of glee after making a killing. Earning money makes him horny, and sleeping with women makes him eager to earn more. He's probably the happiest man in Tokyo and pretty nearly irresistible. When the tax service, including Ryoko, come down on him with a force of one hundred agents and much electronic equipment, we may not be on their side. The movie has a cops-and-robbers structure that really isn't supported by its underlying attitudes. But it's good fun. Itami has a feeling for the pressured vitality of the modern big city. (5/23/88) **4**

TOKYO OLYMPIAD—(2 hr. 50 min.; 1968) In Japanese, Eng. subtitles. The original, uncut version of Kon Ichikawa's documentary of the XVIII Olympic Games, held in Tokyo. **11**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence became blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been acting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. (5/2/88) R. **43**

★ **WHO FRAMED ROGER RABBIT**—(1 hr. 36 min.; 1988) A great, sad, amazingly soulful movie that captures everything we've ever loved or hated about cartoons. In Hollywood, in 1947, the cartoon characters—known as Toons—are just working actors like everyone else. At the end of a day of whizzing around and taking knocks on the head, they step off the set and go home to Toontown, a ghetto entirely realized in animation that, for humans, is like Harlem in the twenties—seductive, irrepressible, dangerous. A shabby, alcoholic private eye (Bob Hoskins), who feels guilty about no longer loving the toons (he thinks one of them killed his brother), is engaged by a studio head to spy on a Toon's errant wife. What he finds out leads, in paranoid, mock-*film noir* style, to a plot to destroy Toontown. The movie mixes animated and human characters seamlessly and with dramatic power, and much of the detail is startling. Director Robert Zemeckis has outdone himself; the movie is one of the masterpieces of the school of Spielberg, an epic joining of the old (i.e., classic Hollywood) cartoon skills and the new pop sensibility. It's an exhausting but deeply satisfying experience. With Christopher Lloyd as the black-cloaked Judge Doom. Animation team headed by Richard Williams. (7/11//88) PG. **21, 41, 53, 88, 100, 101, 106, 108, 112, 200, 204, 206, 211. 214, 217, 219, 220, 304, 306, 309, 309, 314, 314, 315, 318, 322, 402, 406, 503, 504, 505, 509, 517, 523, 524, 533, 533, 600, 606, 608, 610, 612, 616, 618, 621, 625, 635, 639, 703, 706, 708, 709, 723, 724, 757, 802, 808, 809, 818, 902, 903, 905, 917, 937, 952, 962, 962, 970, 972**

WILLOW—(1 hr. 49 min.; 1988) The new fantasy-spectacle produced by George Lucas (Ron Howard directed) coarsely synthesizes elements from *The Wizard of Oz, Snow White and the Seven Dwarfs, Conan the Barbarian, Star Wars, Dragonslayer*, and the Old Testament. Nothing in this exhausting, clangorous picture (whose story Lucas devised) makes much sense, but there's lots *of* it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of Nelwyns (three-foot creatures). Set in a made-up world (i.e., the Middle Ages plus special effects), *Willow* is about a wicked queen, a baby, a Nelwyn who protects the baby, and a swashbuckler (Val Kilmer). It's the kind of meaningless plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" Extremely violent, *Willow*, despite its PG rating, is inappropriate for small children. A spectacular but jangled and unsatisfying experience. With Jean Marsh and Joanne Whalley. (5/30/88) PG. **37, 301, 311, 530, 606, 611, 620, 623, 722, 761, 814**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulnes), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it is a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

★ **A WORLD APART**—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo who used herself and her mother as models for the characters. Directed by Chris Menges. (6/20/88) **11, 45**

REVIVALS

BAMBI—(1 hr. 9 min.; 1942) The delightful story of Disney's most famous deer, based on Felix Salten's story. Story adaptation by Larry Morey. Supervising director David D. Hand. G. **20, 36, 40, 42, 66, 87, 92, 112, 200, 204, 206, 214, 220, 302, 313, 401, 504, 507, 509, 512, 513, 517, 523, 530, 608, 612, 613, 618, 626, 627, 636, 702, 706, 709, 714, 718, 719, 721, 724, 724, 764, 801, 812, 815, 818, 900, 902, 903, 904, 914, 918, 930, 932, 933, 936, 938, 950, 961, 966, 968, 969, 970**

BEYOND A REASONABLE DOUBT—(1 hr. 20 min.; 1956) This illogical and unconvincing little mystery, in which a novelist attempts the perfect crime, was Fritz Lang's last American film—after it was completed he decided he could no longer take the frustrations of directing in Hollywood. With Dana Andrews, Sidney Blackmer, and Joan Fontaine. **8**

BLOOD SIMPLE—(1 hr. 36 min.; 1984) The amazing debut feature by the Coen brothers—Joel directed, Ethan produced, and together they wrote the script. A sex-driven crime story like those of James M. Cain, the film has a slightly hokey style. The crazy double crosses and misunderstandings concern a bored near-slut, the bartender she convinces to run away with her, her husband, and the vicious detective her husband hires. **1**

BLUE VELVET—(2 hr.; 1986) A shocking work from David Lynch. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer. An unusually disturbing erotic sequence follows. The singer is in thrall to a thuggish drug dealer, and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel. Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. **9**

BREAKFAST AT TIFFANY'S—(1 hr. 55 min.; 1961) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **2**

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. Bellocchio, the last 19th-century anarchist, raises his sword against all the forces of "repression"—the church, the state, the bourgeoisie. His weapon in this holy war? A student and a beautiful, possibly insane young woman fornicating in an empty Rome apartment. The movie is an allegory of passion as revolt, with madness standing in as the symbol of extreme freedom. Starring Federico Pitzalis and Maruschka Detmers. Based on the same Raymond Radiguet novel that inspired the 1947 movie. **2**

EAST OF EDEN—(1 hr. 57 min.; 1955) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront*, this was probably the most influential melodrama of the fifties. **8**

ENTRE NOUS—(1 hr. 50 min.; 1983) In French, Eng. subtitles. Diane Kurys's superb movie about two women (Isabelle Huppert and Miou-Miou) who make unsuitable marriages during World War II and then, meeting in 1952, become such close friends—doting on intimacy, secrets, clothes, and taste—that the marriages dissolve. Cruelty (largely unconscious) is part of the movie's moral toughness. Guy Marchand gives a full-scale tragic performance as the husband who sees his wife drifting away. **9**

MANHUNTER—(1 hr. 59 min.; 1986) An interesting police thriller from Michael Mann, creator of *Miami Vice*. William L. Petersen plays a forensics specialist for the FBI who is tracking down serial killers. The only way to capture such a person, according to the movie, is to think exactly as the killer does. So Petersen goes through the crimes over and over. He becomes a kind of functioning maniac, but when he finally puts together the clues, you have the rare sensation that you've actually understood an intellectual process. *Manhunter* is eerie and sensational, and visually, like everything of Mann's, it's extremely slick. **2**

THE MOON IN THE GUTTER—(2 hr. 6 min.; 1983) An unmitigated disaster by Jean-Jacques Beineix, the talented director of *Diva*. The movie is solemn, even portentous; Beineix gives us a port setting, a bar, a pool of blood, a group of ineffably languid characters circling around one another, a generally amorphous atmosphere. With Gérard Depardieu and Nastassja Kinski. **9**

MOROCCO—(1 hr. 30 min.; 1930) The most romantic and best of the Sternberg-Dietrich collaborations, this shows off Marlene as (what else?) a mesmerizingly sexy nightclub singer; she slouches onstage in top hat and tails and silences a female heckler by kissing her on the mouth. In the audience is legionnaire Gary Cooper, who, this early in his career, had a languid, intense sensuality to match Dietrich's. Her fate in this tragic romance is prefigured by her famous line, "There is a foreign legion of women too." Divine. **8**

RITA, SUE AND BOB TOO—(1 hr. 35 min.; 1987) Two young English girls are sexually initiated in this rather tacky-looking comedy set in a sterile new town in northern England. The seducer, a married cad, is remarkably crass, and so are the girls, who don't expect romance, softness, or even nakedness. Bluntness would seem to be the intended comic point of this movie, which tries to pass off insensitivity as satire and cheeky wit. Dir. Alan Clarke. **2**

RIVER'S EDGE—(1 hr. 39 min.; 1987) Screenwriter Neal Jimenez and director Tim Hunter have constructed a horrifying American myth (the more horrifying because it's based on an actual incident). In a small town, a teenage boy kills his girlfriend, leaving her body by the river. He then takes his friends to see the corpse. In one way or another, the whole movie is about their lack of response. They've grown up in a vacuum of authority, without role models, and their amorality is so complete, it's appallingly funny. With Crispin Glover and Ione Skye Leitch, and, as an old biker, Dennis Hopper. **9**

ROMAN HOLIDAY—(1 hr. 48 min.; 1953) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the Eternal City. Dir. William Wyler. **47**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min.; 1985) A vicious cops-and-robbers thriller from William Friedkin, based on a novel by ex-Secret Service agent Gerald Petievich, but really a Los Angeles retread of *The French Connection*. Again the cops use criminal methods to catch ruthless criminals; again there's a great car chase. But in *L.A.*, Friedkin's style is icy and chic rather than gritty. William L. Petersen gives an exciting performance as the lead. **2**

TOP HAT—(1 hr. 40 min.; 1935) A Fred Astaire muscial as absolutely irresistible as any of them, with songs by Irving Berlin. With Ginger Rogers and Edward Everett Horton. Dir. Mark Sandrich. **47**

VAGABOND—(1 hr. 45 min.; 1985) In French, Eng. subtitles. Agnès Varda's beautiful and stern movie about a young female drifter, Mona, who wanders around the south of France in the winter and finally freezes to death, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. **9**

THEATER
LISTINGS

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BROADWAY

Previews and Openings

Wednesday, July 27

CHECKMATES—Paul Winfield, Ruby Dee, Denzel Washington, and Marsha A. Jackson are the stars of Ron Milner's comedy about love and marriage—and "other disasters"; directed by Woodie King, Jr. There are two couples, one the older/"we" generation, the other the younger/"yuppie" generation, living in the same house, who are trying to teach each other a thing or two about love. Relations seem anything but delightful. Previewing now prior to an 8/4 opening. Tuesday through Thursday at 8, $25 to $35; Friday and Saturday at 8, Saturday at 2, Sunday at 3, $27.50 to $37.50; Wednesday at 2, $22.50 to $32.50. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 20 mins. All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon star in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse & John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, & Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. With Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, Anne Francine. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $40–$45. **Vivian Beaumont**, 65th St. & Bdway (239-6200). 2 hrs. 10 mins. Major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. With Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, Peter Birkenhead. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon.-Sat. at 8, $27.50–$40; Sat. at 2, $25–$35; Wed. at 2, $20–$32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs. 40 mins. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery co-star in a play by Lanford Wilson (who, at present, is our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. Also featured are Jonathan Hogan and Lou Liberatore. (Lou Liberatore's role will be taken over as of 8/1 by Lonny Price). Monday through Saturday at 8, $27.50 to $37.50, Saturday at 2, $25 to $35, Wednesday at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins.. **IRLS**

CANCIONES DE MI PADRE—*Songs of My Father:* Linda Ronstadt stars in *A Romantic Evening in C l Mexico,* a revue of over 20 Mexican mariachi songs and dances performed by Linda and singers, folkloric dancers and mariachi musicians, directed and choreographed by Michael Smuin. Tuesday through Saturday at 8, Sat. at 2; $35 to $45; through 7/30. **Minskoff Theater,** 200 West 45th Street (246-0102). All major credit cards.

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Monday through Friday at 8, Saturday at 2 and 8, $30 to $47.50; Wednesday at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Mary Gordon Murray's the Baker's Wife, Chip Zien's the Baker, Dick Cavett narrates, Edmund Lyndeck plays a Mysterious Man (he's also Cinderella's father—got that?); Robert Westenberg plays both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written & directed by James Lapine; music & lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other scary fairy tales; dance movement by Lar Lubovitch; opened 11/5/87, and is a big award-winner this season. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $35–$50; Wed. at 2, $32.50–$42.50. **Martin Beck Theater,** 302 West 45th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—*The World According to Me.* The great man has returned forever, with new insights, in his Tony Award-winning one-man show. Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

LONG DAY'S JOURNEY INTO NIGHT—Jason Robards and Colleen Dewhurst in a revival of Eugene O'Neill's drama, directed by Jose Quintero. Featured in the cast are Jamey Sheridan, Campbell Scott, and Jane Macfie. Mon. through Fri. at 8, and Sat. at 2, $15 to $37.50; Sat. at 8 and Wed. at 2, $15 to $35; through 8/11. In rotating repertory with O'Neill's **AH, WILDERNESS!**, starring Robards and Dewhurst, and directed by Arvin Brown; through 8/13. **Neil Simon Theater,** 250 West 52nd Street (757-8646). All major credit cards.

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Getz, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Thursday at 8, $29.50 to $37.50, Friday and Saturday at 8, Sat. at 2, $30.50 to $40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. Featured in the cast are Jane Connell and Dee Hoty. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Tim Shew as Jean Valjean, Norman Large, Maureen Moore, Natalie Toro, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● **IRLS**

THE NIGHT OF THE IGUANA—Jane Alexander, Pamela Payton-Wright, Nicolas Surovy, and Maria Tucci star in a revival of Tennessee Williams's 1961 play, produced as part of the First New York International Festival of the Arts. Featured in the cast are Tom Brennan, Mark Damon, Chandra Lee, Christopher Martin, and Marie Geraghty. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $30 for all performances except Saturdays which are $33. **Circle in the Square Theater,** 1633 Broadway (239-6200).

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, & Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford, Patti Cohenour, and Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, & Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. With Scott Bakula, Alison Fraser, Deborah Graham, Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW–Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $47.50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

AIN'T NOBODY LOVES YOU LIKE A MAMA BUT YOUR MAMA—Raymond E. Carver's play takes place in Texas and centers on a middle-aged professor who has lost both his wife and his son and is moved in on by his late son's wife and her twin infants; directed by the author. Featured in the cast are Jeffrey Koep, Paula Rabb, Libba Carver, and Rob Scott. Thursday through Saturday at 8; Sun. at 3; $10; from 8/11. **Samuel Beckett Theater**, 410 West 42nd Street (279-4200).

THE CRITIC—Author/director Jay Michaels and composer Steven Rosenbaum's musical tells of the public and not-so-public life of a famed New York theater critic. Tuesday through Saturday at 8, Sunday at 3 and 7; $17.50–$20. Real Theater presentation at **Judith Anderson,** 420 West 42nd Street (279-4200).

THE DIARY OF A MADMAN—Gogol's classic, an account of the descent of a personality, in 19th century St. Petersburg, through obsession and fantasy into madness, is performed by Drew Dix and directed by Lev Shekhtman. Wednesday through Saturday at 8; through 9/24; $10. **Theater in Action**, 46 Walker Street (431-1317).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill comprise the cast of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **John Houseman Theater,** 450 West 42nd Street (564-8038). ●

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $24–$28. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ●●

THE FILM SOCIETY—Jon Robin Baitz's play, set in a South African boys' school, where personal and political morality are in a state of collision; directed by John Tillinger. Featured in the cast are Margaret Hilton, Nathan Lane, Dillon Evans, William Glover, Laila Robins, and Daniel Gerroll. Monday through Saturday at 8, Saturday at 2; through 8/6. **Second Stage Theater,** 2162 Broadway (873-6103).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Bruce Weitz and Carol Kane are the unsettled couple. Tuesday to Friday at 8, Saturday. at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GEORGE WASHINGTON SLEPT HERE—A revival of the George S. Kaufman-Moss Hart 1940 comedy concerning a dilapidated old country house bought by a naive Manhattanite. Featured in the cast are Michael Tolan, Maria Cellario, Arthur French, Angela Logan, Jamie Lynn O'Brien, Charles Turner, and Helen Marcy. Wednesday through Saturday at 8, and Saturday and Sunday at 3; $15 to $18; through 8/21. **Apple Corps Theater**, 336 West 20th Street (929-3064).

GUILTY CONSCIENCE—A suspense thriller by Richard Levinson and William Link about a high-voltage criminal lawyer plotting the murder of his wife. There's a vindictive mistress in the picture, as well as an ultimate prosecutor. Featured in the cast are Steve Weiser, Julann Rosa, Wendy Parks, and Tom Gebbe. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7; $16 to $19. **South Street Theater,** 424 West 42nd Street (279-4200).

GODSPELL—A revival of the journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Harold Perrineau, Robert E. McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **The Lamb's Theater**, 130 West 44th Street (239-6200).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15; through August. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday and Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MIRACOLO D'AMORE—Martha Clark's latest presentation, with music by Richard Peaslee, is about relationships attempted and failed, and stresses, like her other works, vocal and instrumental music, movement, drama, and art. Tuesday through Sunday at 8, Saturday and Sunday at 3; $20, except for Friday and Saturday when tickets are $25. **Public/Newman Theater,** 425 Lafayette Street (598-7150).

THE MISTRESS OF THE INN—Tovah Feldshuh has the title role in Carlo Goldoni's comedy, set in 18th-century Florence inside a pensione. The wealthy and independent widow, charming and beautiful, is wooed by three of her guests; directed by Robert Kalfin. Featured in the cast are Edward Zang, Gabriel Barre, Richard Levine, George Ede, and Philip Kerr. Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $20 to $28; through 9/25. **Roundabout Theater** 100 E.17th Street (420-1883).

MOROCCO—Allan Havis's play, directed by him, depicts an encounter between a Jewish-American architect and a prison warden. Featured in the cast are Sam Freed, George Guidall, and Gordana Rashovich. Tuesday through Friday at 8, Saturday at 5 and 9; Sunday at 3; $18; through 7/31. **WPA Theater,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tuesday through Thursday at 8, Sunday at 7; $23; Friday at 8, Saturday at 7 & 10, Sunday at 3; $27. **Circle-in-the-Square Theater Downstown,** 159 Bleecker Street (254-6330).

ON TINA TUNA WALK—A gay comedy by John Glines about five young men on Fire Island on Midsummer Eve, directed by Peter Pope. With Eddie Cobb, Hans Tester, Mark Irish, John Speredakos, and Richard Reid. Wednesday through Saturday at 8:30, Sunday at 4 and 8:30; through 9/4; $12.50. The Glines at **Courtyard Playhouse,** 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. With the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

THE RIVALS—Richard Brinsley Sheridan's satire about a man who poses as his own rival to win his beloved's hand. Mrs. Malaprop's on hand in this one. Friday and Saturday at 8, Sunday at 3 and 7:30; through 8/29; $10 and $12. **Westside Theater**, 252 West 81st Street (874-7290).

ROAD—Kevin Bacon stars in Jim Cartwright's play, set in a Lancashire working-class town whose inhabitatants are railing against economic hardships. Included in the cast are Betsy Aidem, Michael Wincott, Gerry Bamman, Jack Wallace, Joan Cusack, and Jayne Haynes. Spectators may follow the action physically, or just sit and watch. Tues. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $25; through 9/18. **La MaMa Annex**, 66 East 4th Street (475-7710).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, and Kathy Bates, plus the author. Monday through Saturday at 8, Wednesday and Saturday at 2; $25 to $29.50. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Tandy Cronyn, Ava Haddad, Stephen Pearlman, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, Wednesday at 2, $27; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SLASHER—A musical take-off of horror movies; book by Michael Hillyer, Biff Parulol, and Bill Wheeler, with music and lyrics by Michael Calderwood. Featured in the cast are Bill Wheeler, Frank Stewart, Cheryl Hendricks, Marla Cahan, Lisa Sellers, and Mitchell Fleiss. Wednesday through Friday at 8; Saturday at 7 and 10; $15 to $18; from 7/29. **Perry Street Theater,** 31 Perry Street (691-2509).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $27 to $30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782). ●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Monday through Wednesday at 8, $100; Friday at 8, $120; Sat. at 5 and 9, $135; Wednesday at 2, $60. **Seventh Regiment Armory,** Park Avenue and 66th Street (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg; directed by Scott Green. Featured in the cast are Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Helena Snow, performing twenty numbers exploring gay and lesbian culture. Tuesday–Friday at 8, Saturday at 7 & 10, Sunday at 4 & 7; $20. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

THREE WAYS HOME—S. Epatha Merkerson, Monte Russell, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50. **Astor Place Theater,** 434 Lafayette Street.(closed)

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $26. **The Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WINE IN MY BLOOD—Musical, by M. A. Comparato and Bennie Martini, about Italian immigrants on Mulberry Street in 1919. Thursday through Saturday at 8, Sunday at 2; $25; through 7/31. Theater Guinevere, at The **American Jewish Theater,** 15 West 28th Street (1/718-296-1059).

THEATER COMPANIES

AMERICAN REPERTORY THEATER—Keith Reddin's *Big Time: Scenes From a Service Economy;* directed by Steven Schachter; with William Converse-Roberts, Cherry Jones, Sandra Shiley, Peter Crombie, Thomas Derrah, and Harry A. Murphy; 7/27 through 30. Presented by The First New York International Festival of the Arts, **Joyce Theater,** 175 Eighth Avenue (242-0800).

AMERICAN THEATER OF ACTORS—Shakespeare's comedy, *The Merry Wives of Windsor,* tells of Falstaff's plot to seduce the Windsor wives and thus loosen the purse strings of their husbands. Featured in the cast are Wilbur Henry, Veronica Bach, Andrew Winkler, Angie Kristic, Jaffe Cohen, Allan Michael Grossman, with David Teschendorf as Falstaff. Wednesday through Saturday at 8; $8; 8/3 through 27. **Outdoor Theater,** 314 West 54th Street (581-3044).

FREE SHAKESPEARE IN THE PARK—8/5 through 9/3, *King John* (whose reign was rich in intrigue and rife with deceit), featuring Kevin Conway, Moses Gunn, Mariette Hartley, and Joe Morton. This is the 5th production of Papp's 36-play Shakespeare Marathon. Tues. through Sun. at 8. Tickets, one per person, are distributed free at 6:15 at the theater. **Delacorte Theater,** in Central Park (enter the park at 81st Street and Central Park West, or, on the other side, at 79th Street and Fifth Avenue) (861-7277).

OPEN SPACE THEATER EXPERIMENT—Ellen Barber stars in Jorge Goldenberg's *Knepp,* a psychological thriller set in Argentina and created in the style of magic realism. Tuesday through Friday at 8, Saturday at 5 and 8:30, Wednesday at 2:30; $15; through 8/13. **Cubiculo Theater,** 414 West 51st Street (265-2138).

REPERTORIO ESPANOL—Eduardo Machado's *Revoltillo;* Gloria Gonzalez's *Cafe con Leche* and *Padre Gomez y Santa Cecilia;* Richard Talesnik's *La Fiaca; La Generala,* a 1910 zarzuela by Perrin, Palacios, and Vives--in rotating repertory, with dance events. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7; $12 for plays, $16 for musicals .**Gramercy Arts Theater,** 138 East 27th Street (889-2850).

THIRTEENTH STREET REPERTORY COMPANY—Israel Horovitz's *Line* (now in its 13th year); Wednesday through Sunday at 9:30; $10. **13th Street Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE CREDITORS— Elizabeth De Charay stars in Strindberg's play, directed by Steven Baker, which tells of the destruction of a marriage by an ex-husband bent on revenge. Featured in the cast are Steven Baker (the director), Robert Wilde, and Wayne North. Thursday through Sunday at 8; $5; through 10/30. **Dramatis Personae Theater,** 25 East Fourth Street (673-4382).

A DOCTORATE IN MURDER!—Steve Rodgers's murder mystery concerns eight college friends who are planning a reunion, but one has acquired new skills to settle old scores. Thursday and Friday at 8, Saturday at 7 and 10, Sunday at 3; $10; through 8/6. **Riverwest Theater,** 155 Bank Street (243-0259).

FOOL FOR LOVE—Sam Shephard's play, directed by Michael Graves. Story is about love and incest in a motel room in the middle of a Southwestern desert. 7/26 through 29 at 8; 7/30 at 7:30; 7/30 and 31 at 2; $8. **Theater,** 125 West 22nd Street (459-8992).

THE HOT L BALTIMORE—Revival of Lanford Wilson portrayal of the residents of a seedy hotel coming to terms with the loss of their home; directed by Henry Fonte. Featured in the cast are Barbara Berque, Donnah Welby, Keith Michl, Susan Farwell, Randy Kelly, Howard Thoresen, Julia McLaughlin, Michael Curran, Sally Hamilton, Michael Hill, Pat Squire, and Milton Elliott. Wednesday through Saturday at 8, Sunday at 7; $8; through 7/31. **The Shandol Theater,** 137 West 22nd Street (243-9504).

IN PEERAGE OUT—An amalgamation of texts from four plays by Yeats, Synge, Pinero, and Kreymborg, dealing variously with ambivalence, marriage, and seduction. Eight actors will play multiple roles. 7/27, 28, 30, 31; 8/3, 4, 6, 7, at 8; $8. **Theater of the Open Eye,** 270 West 89th Street (924-0077). (closed)

JIKA—The First New York International Festival of the Arts presents a portrayal of student unrest in South Africa, written and directed by Maishe Maponya. 7/28-31 at 7:30; Sat. and Sun. at 3; $8 to $10. **Henry Street Settlement,** 466 Grand Street (598-0400).

MALPRACTICE—Three dark tales about doctors and patients: Si Isenberg's *Yoo Hoo;* Gordon Rayfield's *Fever of Unknown Origin,* and Saul Zachary's *Bimbo;* directed by Neile Weissman, Allen Coulter, and Russell Treyz. Wednesday through Friday at 8, Saturday at 6; through 7/30; FREE! Soupstone Project #9's presentation at **St. Clement's Theater,** 423 West 46th Street (473-7584).

NEW COMEDIES—Ethyl Eichelberger has written and stars in this play, based on George S. Kaufman and Moss Hart's *Royal Family* and Corneille's *Nicomedes.* Featured in the cast are Katie Dierlam, Phoebe Legere, Helen Schumacher, Michael Osano, and Gerard Little. Thursdays through Sundays at 9:30; 8/11 through 28; $8. **Performance Space 122,** 150 First Avenue (477-5288).

OTHELLO—Shakespeare tragedy, with Autry Davis, Ed Wasser, and Gabriele Brite; directed by Elliot J. Cohen. Thur.-Sat. at 8, Sun. at 3; 8/11–28; $8. **Harlem Y.M.C.A.,** 180 West 135th Street (989-5424).

SAVED—Edward Bond's nativity play depicting the atavistic fury of frustrated urban youth, the glamour of violence, and the ultimate resilience of man; directed by Susan Jones. Thursday through Saturday at 8, Sundays at 3; $8; through 8/7. **Morse Center,** 121 West 91st Street (666-2903).

SEXTET—Ward Morehouse III's farce about a couple who try to get away from it all at a time-sharing co-op in Atlantic City, and end up being involved in a gambling scam; directed by Frank Melfo. Featured in the cast are Annette Hunt and Dorin Seymour. Tuesday through Saturday at 8, Saturday and Sunday at 2; $8; from 8/11. **Raft Theater,** 422 West 42nd Street (279-4200).

SWITCH—Fred Fondren's comedy wherein a prestigious actor goes to bed after an opening night and wakes to discover that he has become the character he was playing; directed by the author. Featured in the cast are Steven Gilbert, Stephen Boker, Melissa Hanson, and Alex Smith. Wednesday through Saturday at 8; through 8/20; $8. **Prometheus Theater,** 239 East 5th Street (477-8689).

TWELFTH NIGHT—Shakespeare's comedy, directed by H. Ship Pamplin, performed by Gretchen Hopkins, John List, Bobbi Randall, Steve Hollow. Wed.-Sat. at 8; through 7/30; $8. American Theater of Actors at **Outdoor Theater,** 314 West 54th St. (581-3044).

TYNESIDE—Jean Rowan's play about a 1950s working-class family in the north of England, all of whose traditional values break down in a single day; directed by Tom Prewitt. With Margaret Kennedy, Peter Christiansen, Chris Polsonetti, Lisa Hershey, & Tom Voth. Fri. & Sat. at 8, Sun. at 5; through 7/31; $7. **Fourth Universalist Society,** 4 W. 76th St. (695-4376).

WOYZECK—George Buchner's 1836 impressionistic classic, the chilling recounting of one man's journey through insanity; adapted and directed by Dan Tedlie. Featured in the cast are Diana Bober, Vince Monzo, Ricardo Ocasio, Donna Brodie, Alice Palmer, and Tracy Sherman. Wednesday through Friday at 8; through 8/19; $8. Independent Theater Company presentation at **House of Candles Theater,** 99 Stanton Street (353-3088).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

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ART

EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GEORGE AULT—Works on paper by this American Precisionist; through 7/29. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

BERNARD CHILDS—Twenty-eight engravings executed between 1955–1975; through 7/31. Hirschl & Adler, 21 E. 70th St. (535-8810).

LISA COLLADO/ULKA UNSOY—Recent collages/Landscape paintings; 8/2–13. Lawrence, 423 E. 81st St. (772-2325).

CLAUDE PISSARRO—Paintings and pastels; through 8/31. Kahan, 922 Madison Ave. (744-3511).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922–1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.-Fri. 10–5.

FULVIO TESTA—Forty small-scale watercolors of imaginary landscapes; through 7/29. Bernard, 33 E. 74th St. (988-2050).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

JOHN WALKER/NANCY GRAVES—Recent works by both; through 9/2. Knoedler, 19 E. 70th St. (794-0550)

57th Street Area

JOSEPH CORNELL—Collages executed during the sixties; through 9/16. Pace, 32 E. 57th St. (421-3292), Mon. -Fri. 9:30–5:30.

JULIO GONZALEZ—Paintings and drawings from 1900–40; through 8/20. Kent, 41 E. 57th St. (980-9696), Mon.-Fri. 10–5:30.

COLIN GRAY—A new body of work that consists of everyday household objects and tools fabricated by the artist; through 7/29. Siegel, 24 W. 57th St. (586-0605), Tue.-Fri. 10–5.

DAVID HOCKNEY—A survey of drawings from the past twenty years; through 7/29. Emmerich, 41 E. 57th St. (752-0124).

PABLO PICASSO—Paintings and prints from 1950–1973; through 7/30. Krugier, 41 E. 57th St. (755-7288).

East Village

DIANE HAUSE—Figurative paintings on shaped canvases; through through 7/31. Ward-Lawrence, 543 E. 12th St. (533-9530).

SoHo and TriBeCa

GARY BACHMAN—Recent brush and ink drawings; through 7/31. Wolff, 560 Broadway (431-7833).

RICHARD BELLO/TONY LORDI—Body cast ceramic sculptures/Mixed-media replicas of the Empire State Building. Through 8/8. Jack, 138 Prince St. (966-4235).

MARCO DE GUELTZL/JOHN LEWIS—Functional glass objects by both. Through 7/30. Heller, 71 Greene St. (966-5948).

YURI DYSHLENKO—Two separate series of paintings, each installed as a single unit to form a cinematic-like mural; through 7/30. Kind, 136 Greene St. (925-1200), Tue.-Fri. 10–6.

CAMILLE ESKELL/JOE GALE—Recent paintings by both; through 9/23. Siegel & Upton, 56 Thomas St. (227-7292).

PEGGY HADDEN—Paintings on paper in a series entitled, "Field Collisions"; through 7/30. Stark, 568 Broadway (925-4484).

WANDA KOOP—Large-scale paintings that depict masks and motifs from the Chinese opera; through 7/31. 49th Parallel, 420 W. Broadway (925-8349).

CHARLES MOORE—Fifty drawings by this architect, of projects in California, Berlin, and New Orleans; through 8/12. Protetch, 560 Broadway (966-5454).

REE MORTON—Sketchbooks by this artist who died in 1977, in an exhibition curated by Cynthia Carlson and Allan Schwartzman; through 8/27. Franklin Furnace, 112 Franklin St. (925-4671).

DENNIS OPPENHEIM—Scale models and drawings of his "Olympic Park Project"; through 8/12. Plumb, 81 Greene St. (219-2007).

NINA TALBOT/BARBARA ROTHENBERG—Recent paintings by both. Through 7/31. Ingber, 415 W. Broadway (226-2221).

PAUL THEK—Recent works; through 7/29. Alexander, 59 Wooster St. (925-4338), Mon.-Fr. 10–5.

Other

YARROTT BENZ—An installation of cutout plywood horses set against an apocalyptic background; 7/29–9/9. Broadway Windows, 80 Washington Square East (998-5751).

ADA GILMORE—Woodcuts and watercolors from the 20s and 30s, by this Provincetown printer; through 7/30. Ryan, 452 Columbus Ave. (799-2304).

MALCAH ZELDIS—A retrospective of paintings by this self-taught artist, with themes that explore childhood, religion, and historical events; through 9/9. 80 Washington Square East (998-5747), Mon.-Fri. 11–5.

ELYN ZIMMERMAN/JEAN-PIERRE PERREAULT—Models, drawings, and large-scale photographs of ten public art projects by this artist; through 8/28/Works on paper by a Canadian choreographer; through 7/31. Wave Hill, 675 W. 252nd St., Bronx (549-3200), 10–4:30 daily.

GROUP SHOWS

Madison Avenue and Vicinity

BALI MILLER—49 E. 91st St. (722-2911), Mon.-Fri., 2–6. Works by F. Escher, Hatz, Irons, Jones, Sisto; through 8/17.

SPANIERMAN—50 E. 78th St. (879-7085), Mon.-Thu. 9–5:30, Fri. 9–3. "American Flower Painting: 1858–1936," with works by Bierstadt, Demuth, Heade, Tarbell, Twachtman; 8/1–12.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Botero, Chagall, Moore, Tamayo, Utrillo, others; through 8/15.

57th Street Area

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Barth, Nelson, Young; on 8th floor, sculpture and drawings by gallery artists; through 7/30.

CLARK—24 W. 57th St. (246-2205). "American Ceramics from 1876 to the Present"; through 7/31.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10–5:30, closed Sat. Works by 20th-century American painters and sculptors; through 8/18.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Works by Chin, Cole, Krueger, Kumata; through 8/30.

GOODMAN—41 E. 57th St. (593-3737), Mon.-Fri. 10–6. Works by Botero, Calder, de Kooning, Dubuffet, Leger, Lichtenstein, Miro, Picasso, Rosenquist, others; through 7/30.

HARBOR—24 W. 57th St. (307-6667), Mon.-Fri. 10–6. 19th- and 20th-century prints by Landeck, Marsh, Meryon, Millet, Rushbury, Soyer, others; through 8/15.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10–5:30. Works by gallery artists; through 8/2–9/2.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Arp, Chadwick, Chia, Meadmore, Nevelson, Paladino, others; through 8/19.

HERSTAND—24 W. 57th St. (664-1379). Sculpture and drawings by Archipenko, Brancusi, Calder, Dubuffet, Fonseca, Gonzalez, Hepworth, Maillol, Noguchi, Rodin, others; through 9/17.

I.B.M.—Madison Ave. at 56th St. (407-6100). "18th- to 20th-Century European and American Painting and Sculpture: Highlights from the Collection of the Museum of Art, Rhode Island School of Design"; through 9/10.

PACE—32 E. 57th St. (421-3292), Mon.-Fri. 9:30–5:30. Large-scale sculpture by Calder, Dubuffet, Nevelson, Serra, Smith, others; through 9/16.

ST. ETIENNE—24 W. 57th St. (245-6734), Tue.-Fri. 11–5. Works by Grandma Moses, Kane, Klimt, Kollwitz, Schiele, others; through 9/16.

TILTON—24 W. 57th St. (247-7480). Paintings and drawings by Latino artists; through 8/15.

East Village

HELIO—122 St. Marks Place (529-8122). Paintings, prints, and drawings by Aronson, Folzenlogen, Iddings, March, Ortega, and other gallery artists; through 8/21.

ON THE WALL—328 E. 11th St. (460-0963). Works by Benton, Kling, Kurtzman; through 7/31.

SoHo and TriBeCa

AUCHINCLOSS—558 Broadway (966-7753). "Works on Paper: Selections from the Garner Tullis Workshop," with prints by Chase, Erickson, Horn, Janowich, Lee, Muehlemann, Seborovski; through 8/5.

BEITZEL—113 Greene St. (219-2863). Works by gallery artists; through 7/31.

BERNARDUCCI—560 Broadway (334-0982). Small-scale paintings, drawings, sculpture, and photography by Carey, Davis, Hannock, Li-Trincere, Wong, Wasow, others; through 7/30.

BURGIN—270 Lafayette St. (219-8379). Works by Graham, Hajamadi, Pitz, Ruppersberg, Saret, Tasset, Welling; through 7/30.

BUSTAMANTE—560 Broadway (226-2106). Works by Chusit, Jemseby, Ohana, Quigly, Schaefer, Wallace, others; through 8/6.

CADOT—470 Broome St. (226-7220), Mon.-Fri. 10–6. "Drawing," with works by Adams, Bourget, Castelli, Fisher, Kovachevich, Raetz, Usle; through 7/30.

CAVIN-MORRIS—100 Hudson St. (226-3768), by appointment in August. Works on paper by Outsider artists, including Bowles, Finster, Murray, Yoakum; others; through 9/10.

CONE—560 Broadway (431-7017). State, trial, and working proofs by Bluhm, Cheng, Fisher, Heeks, Humphrey, Johnson, Kapp, Rand, Seborovski;

through 7/30.

COOPER—155 Wooster St. (674-0766), Mon.-Fri. 10-5. Works by gallery artists; through 7/30.

CROWN POINT PRESS—568 Broadway (226-5476), Mon.-Fri. 9:30-5:30. "Related to Landscape," with prints by Brice, Gornik, Mangold, Steir, Thiebaud, others; through 8/20.

DAVIDSON—415 W. Broadway (925-5300). Still life paintings by Anthony, Deichler, Goodman, Miller, Stave; through 9/2.

DOME—578 Broadway (226-5068). Works by Adler, Cunningham, Firestein, Thorson, Umlauf, others; through 9/3.

DONAHUE—560 Broadway (226-1111). Works by Jim C, Goodfellow, Hamel, Mekul, Lamson, Lee, R.V., Vengrow; through 7/30.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleigh, Sullivan, Waid; through 7/30.

ESMAN—70 Greene St. (219-3044), by appointment only in August. "Looking at New Work," with works by Bowling, Crawford, Hoke, Hristoff, Pfister, Zito; through 9/10.

FAWBUSH—568 Broadway (966-6650), Mon.-Fri. 10-6. Paintings by Aljian, Brazelton, Powley, Rose, Smith, Wilcox; through 7/27.

GIBSON—568 Broadway (925-1192), Tue.-Fri. 10-5. "Route 27," with works by Beckman, Childress, Etkin, Nanney, Smith, Wagner; through 8/26.

HANSON—415 W. Broadway (334-0041). Works by Carrino, Christian, Clough, Hoerlein, Kass, Keister, Lehndorff & Trulzsch, McNeil, Moses, Orr, Royston; through 8/20.

HOFFMAN—429 W. Broadway (966-6676). "The Acme Studios," with works by Magill, Said, Shiraishi, Treister; through 7/29.

LANG & O'HARA—568 Broadway (226-2121), Mon.-Fri. 10-5:30. "Accrochage," with works by Albers, Cheng, Dedecker, Desiderio, Hill, Spear, Whisler, Wiley; through 7/30.

LIGUORI—93 Grand St. (334-0190). Works by Barth, Casey, Dill, Hsiao, Serra, others; through 7/30.

LORENCE-MONK—568 Broadway (431-3555), Tue.-Fri. 11-5. "Objects," by Artschwager, Beuys, Duchamp, Holzer, Johns, Kounellis, Lemieux, Nauman, Raetz, Man Ray, Skoglund, Uglow; through 7/29.

MARCUS—578 Broadway (226-3200), Tue.-Fri. 10-6. Works by Adams, Butter, Drake, Ess, Innerst, Larmon, Shaver, Tansey, Zwack, others; through 9/3.

NEWBURG—580 Broadway (219-1885), Mon.-Fri. 10-6. Sculptures by Armleder, Keister, Marclay, Staehle; through 7/30.

NOLAN—560 Broadway (925-6190), Mon.-Fri. 11-5. Drawings by Cahn, Lupertz, Penck, Polke, Rainer; through 7/29.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PEARL—420 W. Broadway (966-5506), Tue.-Fri. 10-5:30. "New in New York: 1988 Summer Invitational"; through 8/12.

PENINE HART—105 Hudson St. (334-3522). Small works by Banks, Brooker, Conte, Hoeflich, Kezur; through 7/30.

PENSON—149 Wooster St. (529-4444). Works by Dine, Johnson, Kitaj, Oldenburg, Rosenquist, Sodre; through 7/30.

PERLOW—560 Broadway (941-1220), Mon.-Fri. 10-6. "New Talent," with paintings, sculpture, and drawings by 12 artists; through 9/10.

RASTOVSKI—560 Broadway (966-4571), Mon.-Fri. 10-6. A summer invitational show of paintings; through 9/2.

ROSENBERG—115 Wooster St. (431-4838). "The Landscape: Real and Imagined," with paintings and works on paper by Allen, Lerner, Pinette; through 7/30.

RUGGIERO HENIS—415 W. Broadway (966-3711). Figurative paintings by Arisman, Klein, Robinson, Scheffman, Valentin; through 7/30.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by Baptiste, Breder, Caranicas, Eddy, Luce, Rivera, others; through 8/12.

SHAINMAN—560 Broadway (966-3866), Tue.-Fri. 10-6. "David and Goliath," with works by Bowen, Ceccobelli, Coyne, Dean, Raymond, Snow, others; through 7/29.

SHAPOLSKY—99 Spring St. (334-8172). Works by gallery artists; through 7/30.

SHARPE—152 Wooster St. (777-4622), Mon.-Fri. 10-6. Works by Rosenberg, Williams, Wood; through 8/30.

STUX—155 Spring St. (219-0010). "Summer Review," with works by Amar, Anderson, Carroll, Floersch, Gendron, Quentel, Starn Twins; through 7/31.

SZOKE—591 Broadway (219-3510). Prints by Japanese artists, and folding screens by invited artists; through 7/30.

TWINING—568 Broadway (431-1830). Works by Benca, Dehner, Hockney, Messer, Tress, Willis, Wofford, others; through 8/15.

VIAFORA—568 Broadway (925-4422). Works by Calaway, Kahn, McFayden, Rawls, others; through 7/30.

ZARRE—379 W. Broadway (431-3456). Recent abstract paintings by Barth, Boyd, Crile, Ohlson, Swain, Thorne, others; through 7/30.

Other

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunter's Point, Queens (619-1955), Thu.-Sun. 1-6. Free. Installations by Castrucci, Godfrey, Landers, Reichlin, Simonian, Ungers; through 9/18.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10-6, Wed. 12-8, Sat. 12-6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

GLASS—315 Central Park West (787-4704), Wed.-Fri. 1-6. Works by Gross, Kleinholz, Soyer, Weber; through 8/31.

I.S.D.—305 E. 46th St. (265-6511), Mon.-Fri. 9-5. Works by 12 contemporary Brazilian artists; through 9/17.

LEHMAN COLLEGE—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731), Mon.-Thu. 10-4. "The Bronx Celebrates: People and Places," with works by Ahearn, Carbrey, Crash, Daze, Delano, Gracia, Hauben, Lowinger, Melnick, Merritt, Trevor; through 8/4.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.-Fri., 8-6. "City Folk: Ethnic Traditions in the Metropolitan Area"; through 9/9.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), $1 donation. "Snug Harbor Sculpture Festival"; through 10/2.

PHOTOGRAPHY

ROBERT BOWEN/RICHARD EDELMAN—Color pinhole photographs of rural New York landscapes/Photographs of East and West Berlin. Through 8/4. Puchong, 36a Third Ave. (982-1811).

BURDEN—20 E. 23rd St. (505-5555). "Swimmers," with photographs by Archibald, Callahan, Erwitt, F. Fonssagrives, Metzker, Munkasci, Plachy, Saltzman, others; through 7/30.

CITY—2 Columbus Circle (974-1150), Mon.-Fri. 10-5:30. Photographs of New York City by Photography Department faculty members of N.Y.U.'s Tisch School of the Arts; through 8/19.

JOAN FONTCUBERA—Four series of frottograms by this Spanish photographer whose works are also on exhibit at MOMA; through 8/19. Zabriskie, 724 Fifth Ave. (307-7430).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. 7/29-9/11: "Hiroji Kubota: Korea, Above the 38th Parallel." Through 9/11: "Two to Tango: Photographic Collaborations."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5, Sat. 12-5. Free. 7/27-9/8: "La Famille Deriaz: Five Generations of Swiss Photographers."

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.-Fri. 10-5. Photographs by Berman, Laster, Modica, Moore, Novak, Ross, Schlesinger, others; through 7/30.

NEIKRUG—224 E. 68th St. (288-7741), Wed.-Sat. 1-6. "Rated X," with works by Gatewood, Hujar, Kennedy, Kertesz, Mapplethorpe, Polen, Rosen, Stone, Tress, Witkin, others; through 7/30.

NIKON HOUSE—620 Fifth Ave. (586-3907). "100 Years of Adventure and Discovery"—an exhibition of photographs celebrating the National Geographic Society's centennial year; through 7/31.

STALEY-WISE—177 Prince St. (777-1590). Color and black-and-white photographs by Dahl-Wolfe, Horst, Turbeville, Weston, others; through 7/31.

WITKIN—415 W. Broadway (925-5510). "Trains and Boats and Planes," wth photographs by Abbott, Bravo, Hofer, Kertesz, Krims, Meyerowitz, Stieglitz, Uelsman, Weston, others; through 8/19.

PERFORMANCE

CREATIVE TIME'S ART ON THE BEACH—54-05 2nd St., Hunters Point, Queens (619-1955). 7/27, 29 at 7: Dancer Maureen Fleming. $6. See Group Shows, "Other."

ALICE TULLY HALL—Lincoln Center for the Performing Arts, 140 W. 65th St. (362-1911). "Serious Fun!" 7/27 at 8: "Aloft in Space," with Pat Graney, Robert Davidson, Susan Murphy, Sara Pearson, and Bridgman/Packer/Feldman. $18. 7/28 at 8: Rhys Chatham's "Serenade" and Victoria Marks in "Wedding Under Glass" and "Anatomy of a Triangle." $15. 7/29 at 8: "Guitar Summit," with Yomo Toro and Ko Nimo. $15. 7/30 at 8: Laurie Anderson. $20. 8/2 at 8: "All Talk No Action," with Allen Ginsberg, Philip Glass, Paul Krassner, Karen Finley, and Frank Maya. $20.

WASHINGTON SQUARE CHURCH—135 W. 4th St. (599-0070). Wed.-Sat. at 7, Sun. at 2: Tony n' Tina's Wedding. $50.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors." Through 8/7: "Australia: A Bicentennial Celebration." Through 8/15: "Pre-Columbian Art from the Ernest Erickson Collection." Through 1/1/89: "From the Land of Dragons."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell." Through 8/23: "The Real, the Fake, and the Masterpiece."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting. Through 9/5: "A New Brooklyn Museum: The Master Plan Competition." Through 9/19: "French Painting

SOLUTIONS TO LAST WEEK'S PUZZLES

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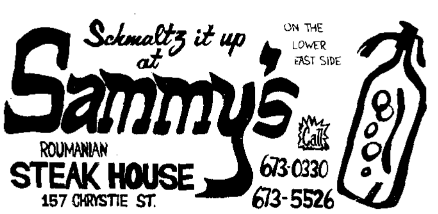
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ART

From the Brooklyn Museum and Hillman Collections." Through 10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary Art." Through 9/7: "In Haiti: Photographs by Walter Rosenblum."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 8/28: "Ceramics of the Weimar Republic, 1919–1933." Through 9/25: "Annual Reports." Through 10/16: "What Could Have Been: Unbuilt Architecture of the 80s."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Mon.–Fri. 10 a.m.–noon. Through 8/5: "America's Uncommon Places: The Blessings of Liberty."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4.50, students and seniors $2.50; free Tue. 5–7:45. Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 9/11: "Georges Braque." Through 9/4: "Recent Acquisitions."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.–5, Thu. 10 a.m.–9, Sun. noon–5. $2, children $1. Through 10/2: "Sixty Years of Bridal Fashions." Through 10/30: "Motif: Lyndhurst, Photography by Renata Rainer." Through 10/16: "Columnar." Through 10/16: "Highlights of the Permanent Collection."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 9/1: "Time and Memory: Video Art and Identity."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscotrecase: Wall Paintings from Ancient Rome- . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte C. and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . 20th-Century Design and Architecture Gallery . . . Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." Through 9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia." Through 9/25: "José Campeche and His Time." Through 8/14: "David Hockney: A Retrospective." Through 10/2: "Descent Into Limbo by Andrea Mantegna." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/21: "Beatrix Potter." Through 8/21: "Rosenbach Abroad: In Pursuit of Books in Private Collections." Through 8/21: "Alexander Pope, 1688–1744."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 9/30: "Emblems of His City: José Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 8/16: "Garry Winogrand." Through 9/6: "The Modern Poster." Through 8/30: "Deconstructivist Architecture." Through 8/9: "Projects: Joan Fontcuberta/Pere Formiguera."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 7/31: "The Reluctant Pillar: New York Ratifies the Constitution." Through 11/13: "A Child's View: Pastimes in the City."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 7/31: "The Experimental Tradition: 25 Years of American Architecture."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5. $2; children $1. Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America."Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. Through 9/17: "Anniversaries and Acquisitions." Through 9/3: "Timeless Tales: Three Centuries of Children's Books from The New York Public Library." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/17: "Come On and Hear: The Songs of Irving Berlin." Through 8/24: "The Playwrights' Producing Company: Experiment on Broadway."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12–5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 8/23: "New Visions: James Little, Whitfield Lovell, Alison Saar."

SOUTH STREET SEAPORT MUSEUM—207 Front St. (699-9424). Daily 10 a.m.–5. $5, seniors $4, children $2. Through 9/30: "Ship Models From the Museum's Collections."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/28: "Treasures From the Permanent Collection, 1970–1987, Part II." Through 8/28: "The Portrayal of the Black Musician in American Art."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 9/11: "Manierre Dawson." Through 10/2: "The Architecture of Frank Gehry." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art. Through 8/25: "Joshua Johnson." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. 7/28–9/23: "Modes of Address: Language in Art Since 1960."

AUCTIONS

DOYLE—175 E. 87th St. (427-2730). 7/27 at 10 a.m: "Fine English and Continental Furniture and Decorations." On view from 7/24.

GREENWICH—110 E. 13th St. (533-5550). Through 7/30: "Tag Sale."

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 27

BALTIMORE SYMPHONY ORCHESTRA, David Zinman conductor; violinist Sergiu Luca. Beethoven's Violin Concerto and Symphony No. 3, "Eroica." Carnegie Hall at 8. $7–$15.

MOSTLY MOZART—Festival Orchestra, Raymond Leppard conductor; soprano Benita Valente, mezzo-soprano Tatiana Troyanos. Boccherini's Symphony in D; arias from Handel's *Ariodante* and *Giulio Cesare* and from Mozart's *Idomeneo, Cosi fan tutte,* and *Le Nozze di Figaro;* Mozart's Symphony No. 40. Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital at 7 to be announced. Note: same program Tue., 7/26.

JAZZ IN JULY—"Old Jazz/Young Guys": Vince Giordano and Nighthawks, Terry Waldo's Gotham City Stompers, Andy Stein and Friends, Howard Alden-Dan Barrett Quintet, pianists Judy Carmichael, Dick Hyman, others. 92nd Street Y at 8. $18, $20.

GLORIA ESTEFAN/MIAMI SOUND MACHINE—Radio City Music Hall at 8. $20, $22.50. Note: same program Tue., 7/26.

ROY ORBISON/SOUTHSIDE JOHNNY & THE JUKES—Concerts on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30 (doors open at 6). $15.

SERIOUS FUN!—See Performance Art, page 63.

VINCENT CRAIG, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JEANNE BEAUVAIS, soprano. Program of French music. Jefferson Market Public Library, Sixth Ave. and 10th St., at 6:30. Free.

MIKE KANIA AND HIS KLEZMER ORCHESTRA—Yiddish folk tunes and modern dance music. Union Square Park pavilion, 16th St. near Broadway, at noon. Free.

DELFEAYO MARSALIS QUINTET—Jazz. Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

ROD LEVITT BAND—Grand Central Tower, 140 E. 45th St., at noon. Free.

JORDAN SANDKE—Vocalist and jazz quartet. Battery Park City Esplanade at the "Upper Room" sculpture, Albany St., at 12:30. Free (rain date Thur.).

J. EISNER—Classical music. Port Authority Bus Terminal, Eighth Ave. and 42nd St., at noon. Free.

NOONDAY CAFE—Outdoors in the churchyard at Trinity Church, Broadway and Wall St. Today at 12:30: the Fred Hersch Quintet; jazz. Free.

JULIUS GROSSMAN ORCHESTRA, with cellist Frederick Zlotkin. Saint-Saens and Beethoven. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

KAREN FERRIS QUINTET—Also dancer Joan Erskine with the Construction Company. Pierrepont St. Playground, entrance to the Brooklyn Heights Promenade, at 7. Free.

A SAIL WITH MUSIC—Joey and The Works. Seaport Line's *De Witt Clinton,* from South Street Seaport, Pier 16, at 7 and 10 p.m., boarding at 6:45 and 9:45 for the two-hour cruises. $15, in advance $13 (406-3434).

Thursday, July 28

MOSTLY MOZART—Pianists Emanuel Ax, Peter Serkin. Avery Fisher Hall at 8. Sold out.

JAZZ IN JULY—"Benny: Let's Dance!" Walt Levinsky's Great American Swing Band. Tribute to Benny Goodman's later music. 92nd Street Y at 8. $18, $20.

MILTON NASCIMENTO—The vocalist in concert. Radio City Music Hall at 8. $20, $25.

SERIOUS FUN!—See Performance Art, page 63.

ELAINE COMPARONE, harpsichordist/**BACH FAMILY STRINGS**—Music of Haydn and Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

U.S. AIR FORCE BAND—World Trade Center Austin J. Tobin Plaza, Church between Liberty and Vesey Sts., at 12:15. Free.

SONIDO COSTENO—Coastal American and Caribbean music. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

IRVING FRANK—Big-band music. Steps of City Hall at 12:15. Free.

RICK STONE BAND—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

NOONDAY CAFE—See 7/27. Today at 12:30: Val Hawk and Friends. Jazz.

BARGEMUSIC—Violinist Nai-Yuan Hu, cellist Jeffrey Solow, pianist Joseph Villa. Beethoven's Piano Trio Op. 1, No. 1; Chopin's *Ballade* for Piano Op. 47; Mendelssohn's Piano Trio Op. 49. Fulton Ferry Landing, Brooklyn, at 7:30. $12.

SOMETHING SPECIAL BIG BAND—Thomson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens, at 7:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Far Rockaway, Queens, at 7. Free.

ITALIA CANTA—Mimi Cecchini, with Italian songs and stories. Astoria Park, Queens, at 7:30. Free. Rain location: PS 122, 21-21 Ditmars Blvd.

RAY RIVERA AND HIS COTTON CLUB BAND—Owl's Head Park, 68th St. near Colonial Rd., Bay Ridge, Brooklyn, at 7. Free. Take a chair.

GREG HUTCHINSON TRIO—Also Young Dancers in Repertory, with works by Carol Mezzacappa and Craig Gabrian. I.S. 96 playground, W. 11th-12th Sts., Bay Pkwy. and Ave. P., Brooklyn, at 7. Free. Take a chair.

ROCK 'N' ROLL CRUISE—Blue Vision band, on a Circle Line boat, from the 42nd St. pier and the Hudson River, 7–10 p.m.; boarding at 6:30. $15 (563-3200).

Friday, July 29

MOSTLY MOZART—Festival Orchestra, Sir David Willcocks conductor; soprano Kaaren Erickson, mezzo-soprano Denise Woods, tenor Stanford Olsen, bass John Cheek; Westminster Choir. Mozart program: *Sancta Maria, Mater Dei,* K. 273; *Ave Verum Corpus,* K. 618; *Die Mauerfreude,* K. 471; *Mass* in C, K. 167; *Requiem,* K. 626. Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital at 7 to be announced.

ROBERT PLANT/CHEAP TRICK—Madison Square Garden at 8. $18.50, $20.

ECHO HANDBELL RINGERS OF TOKYO, Katsumi Kodama conductor. Carnegie Hall at 8. $15.

SERIOUS FUN!—See Performance Art, page 63.

HINANTILLAN IN CONCERT—Chilean group, with music of the Andes. Open Center Teahouse, 83 Spring St. (219-2527), at 8. $10.

JAZZPORT—Special EFX. JazzPort at South Street Seaport, 210 Front St. (608-7889), at 8 and 10. $20.

GOLDMAN MEMORIAL BAND—"Morning, Noon, and Night in Vienna." Damrosch Park, Lincoln Center, at 8. Free.

SUMMERSTAGE—See Dance, below.

SUMMERGARDEN—Open house at the Museum of Modern Art Sculpture Garden, 6–10 p.m.; concert at 7:30. Enter at 14 W. 54th St. Summer-long tribute to composer John Cage. Tonight, a Juilliard ensemble: Mezzo-soprano Vanessa Ayers, pianist Araceli Chacon, percussionist Patricia Niemi, soprano Cynthia Wuco. Music of Jeney, Cage, Savinio, Satie. Free.

ALL AMERICAN DIXIELAND JAZZTET, with clarinetist Artie Baker. Bowling Green Park at noon. Free. Rain site, Federal Hall, 26 Wall St.

LA COLOMBIERE—60 costumed singers, yodelers, and musicians from Geneva, celebrating the national day of Switzerland. World Trade Center Austin J. Tobin Plaza at 12:15. Free.

KIMATI DINIZULU—Afro-Caribbean music. Union Square Park Full-Bloom Festival, 14th–17th Sts., Broadway-Park Ave. So., at noon. Free.

NOONDAY CAFE—See 7/27. Today at 12:30: Mikele Navazio Trio. Progressive jazz.

LENNY HAT—Singer-songwriter-guitarist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

JULIUS GROSSMAN ORCHESTRA—See 7/27. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing. If rain, P.S. 107, 45th Ave. and 167th St.

CELEBRATE BROOKLYN—See Dance, below.

MUSICRUISE—On the Hudson River Dayliner, sailing from Pier 81, Twelfth Ave. and 41st St., 9–midnight (boarding at 8). Tonight: Buddy Guy/Junior Wells, with A.C. Reed. $22.50, $20 in advance (Beacon Theater—496-7070).

A SAIL WITH MUSIC—Tonight: Redhook. On the Seaport Line's *De Witt Clinton,* from South Street Seaport, Pier 16, 7 and 10 p.m., boarding at 6:45 and 9:45 for the two-hour cruises. $16.50; in advance, $14.50 (406-3434).

Saturday, July 30

MOSTLY MOZART—See 7/29.

A QUIET STORM—Phyllis Hyman, with Bill Withers, Pieces of a Dream, Gerald Albright. Concerts on the Pier, 45th St. and the Hudson River (249-8870) at 7:30. Doors open at 6. $15.

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NAUMBURG ORCHESTRA, Jens Nygaard conductor. Members of the orchestra as soloists. Mozart's *Divertimento* in F K. 247; Handel's Oboe Concerto No. 1; Bach's Brandenburg Concerto No. 4; Haydn's Symphony No. 48, "Maria Theresa." Damrosch Park Bandshell, Lincoln Center, at 8. Free.

JAZZPORT—See 7/29.

GLOBAL VILLAGE—Tor Dietrichson, with jazz, new-age, and world-fusion music. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

SUMMERPIER—South Street Seaport, Pier 16, Fulton St. and the East River (669-9424), at 6:30; seating at 6 (take a blanket). Robert Bonfiglio, harmonica, with a string quartet. Also Loren Schoenberg's Big Band, with vocalist Barbara Lea. Broadcast, WQXR. Free.

RIVERSIDE PARK ARTS FESTIVAL—W. 79th St. Rotunda near the Hudson River Boat Basin, at 7. Tonight: Linda Kobler Baroque Chamber Ensemble, playing on original instruments. Rain date, Sun. at 2. Free.

SUMMERSTAGE—Central Park Naumburg Bandshell, 72nd St. mid-park. Today at 3: Johnny Copeland, vocalist-guitarist/Moses Rascoe, solo guitarist. Free.

SUMMERGARDEN—See 7/29.

SKIP HEALY—Music for wooden flute, whistle, fife. Eagle Tavern, 14th St. at Ninth Ave. (924-0275), at 9 and 10:30. $5.

THE ROCHES—Women's vocal trio. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $12, $10 in advance.

GOLDMAN MEMORIAL BAND—"Morning, Noon, and Night in Vienna." Asser Levy/Seaside Park bandshell, near Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free. Take a chair.

BILLY TAYLOR, jazz pianist. "Celebrate Life Summer Festival," Roy Wilkins Park, 119th Ave. and Merrick Blvd., Jamaica, Queens, at 6. $5, under 14 $1.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

THE MIX, Martin Aubert director/**DIXIELAND RHYTHM BOYS,** with Richard Stillman, singer. Canarsie Pier, foot of Rockaway Pkwy., Belt Pkwy. overpass, at 12:30. Free. Take a chair.

CELEBRATE BROOKLYN—See Dance, below.

A SAIL WITH MUSIC—Redemption Posse. On the Seaport Line's *De Witt Clinton,* from South Street Seaport, Pier 16, 7 and 10 p.m., boarding at 6:45 and 9:45 for the two-hour cruises. $15, in advance $13 (406-3434).

Sunday, July 31

MOSTLY MOZART—"Brass Spectacular": The Canadian Brass, with ten principal brass players from the Boston Symphony and the New York Philharmonic; Kazuyoshi Akiyama conductor. Overture to Mozart's *The Marriage of Figaro;* Excerpts from Bach's *The Art of the Fugue;* Music from Vivaldi's *The Four Seasons;* Music for Antiphonal Brass Choirs by Monteverdi, Gabrieli, others; Beethoven's *Wellington's Victory.* Avery Fisher Hall at 7:30. $13–$25.

GOLDMAN MEMORIAL BAND, with soprano Alpha Floyd. Damrosch Park, Lincoln Center, at 8. Free. Final concert of the summer at Damrosch Park.

RIVERSIDE PARK ARTS FESTIVAL—See 7/30. Today at 4: Women of the Calabash, with percussion, dance, song. Rain date, 8/7 at 6.

SUMMERSTAGE—See 7/30. Today at 3: Manny Oquendo and Conjunto Libre/Frank Ferrucci & Music of the Americas Ensemble. A mix of Latin jazz, salsa, Brazilian music, dance rhythms.

METROPOLITAN SOLOISTS—"Sunny Serenades": Dvorak's *Serenade;* Krommer's Octet in F. The Dairy, Central Park west of the Zoo at 65th St., at 1:30. Free.

WAVE HILL TRIO—Dvorak's Trio in g, Op. 26; Shostakovich's Trio in e, Op. 67. Wave Hill Armor Hall, 249th St. and Independence Ave., Riverdale (549-3200), at 5. $7.

BRONX ARTS ENSEMBLE, Andrejs Jansons conductor. "Sinfonia" from Handel's *Solomon;* Mozart's Serenade No. 11, K. 375, for Winds; Donizetti's *Sinfonia* for Winds; Brahms's Variations on a Theme of Haydn (arr. by Popkin for winds). Rockwood Drive Circle, Van Cortlandt Park, near Broadway and Mosholu Ave., Bronx, at 2. **Note:** also at 4, at Keating Hall, Bronx Rose Hill Campus of Fordham Univ., Southern Blvd. Both free (549-1899).

DAKOTA STATON AND HER TRIO—Jazz in the Brooklyn Museum's Sculpture Garden, 200 Eastern Pkwy. (718-638-5000), at 3. Free with Museum admission. If rain, in the Lecture Hall, third floor.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

BARGEMUSIC—See 7/28. Today at 4.

CELEBRATE BROOKLYN—See Dance, below.

FOREST FANFARE—Jazz Quartet, with Michael Morreale, trumpet and flugelhorn; bassist Fred Berman, pianist Vinnie Ruggieri, drummer John Trantacosta. High Rock Park Council Ring, 200 Nevada Ave., Egbertville, S.I. (718-987-6233), at 2. Free.

SCOTT NAPOLI COMBO—Kings Plaza Shopping Center, near Flatbush Ave. entrance, Brooklyn, at 12:30. Free.

Monday, August 1

NEW YORK PHILHARMONIC, James DePreist conductor. Opening picnic-concert of the season. Schubert's Symphony No. 8; Stravinsky's *Firebird* Suite; Tchaikovsky's Symphony No. 4. Central Park's Great Lawn at 8. Fireworks are part of the program.

MOSTLY MOZART—Emerson String Quartet, with oboist Heinz Holliger, pianist Lilian Kallir. Haydn's Quartet in C, "Emperor"; Mozart's Piano Quartet in g, K. 478; Reicha's Oboe Quintet in F, Op. 107; Beethoven's Quartet in f, Op. 95. Avery Fisher Hall at 8. $8–$17.50. Pre-concert recital at 7 by the Quartet.

EARLY MUSIC PLAYERS—"A Wandering Minstrel": Songs and stories of Medieval Europe. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

VOICE, FLUTE, AND PIANO—Elizabeth Van Ingen, Amy Hersh, and Heasook Rhee. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

NOONDAY CAFE—See 7/27. Today at 12:30: Afternoon ragas, traditional North Indian music, by Steve Gorn, Arooj Lazewel, Badal Roy.

WEST VILLAGE CHORALE SUMMER SING—Bart Folse conducts the Brahms *Requiem.* Elizabeth Rodgers, accompanist. Final program of the summer. St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5, seniors $3.

GOSPEL NIGHT, with Dorothy Norwood, The Commissioned; Alberta Walker and The Caravans. Wingate Field, Winthrop St. between Brooklyn and Kingston Aves., Brooklyn, at 7:30. Free. Canceled if rain.

JULIUS GROSSMAN ORCHESTRA—See 7/27. Tonight at Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx.

SEAPORT LINE JAZZ CRUISE—Weekly sailing on the *De Witt Clinton.* Tonight: Herbie Mann. From Pier 16, South Street Seaport and the East River (406-3434). Sailings at 7 and 10 for two-hour rides; $20, in advance $18.

Tuesday, August 2

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; flutist Jean-Pierre Rampal, pianist Stephen Hough. Prokofiev's "Classical" Symphony; Mozart's Flute Concerto K. 313; Hummel's Piano Concerto in a, Op. 85; Mozart's Symphony No. 29, K. 201. Avery Fisher Hall at 8, $8–$17.50. Pre-concert recital at 7: Mr. Rampal, Mr. Hough, and pianist John Ritter.

ROBERT PALMER—Radio City Music Hall at 8. $20, $22.50.

SERIOUS FUN!—See Alice Tully Hall under Performance Art, page 63.

WASHINGTON SQUARE MUSIC FESTIVAL—Festival Orchestra, Johannes Somary conductor; violinist Yuval Waldman, flutist Margaret Schecter, harpist Janet Paulus. "All Mozart!": *Divertimento* K. 131; Violin Concerto in D; Concerto for Flute, Harp, and Orchestra, K. 299; Symphony No. 40. Washington Square Park, foot of Fifth Ave., at 8. Free. Take a chair or blanket. Rain space: NYU's Loeb Student Center, 566 LaGuardia Pl.

METROPOLITAN SOLOISTS—"Memoirs of the Paris Opera," a program by the wind octet, in connection with the Museum's current exhibit "The Paris Opera on Stage." Cooper-Hewitt Museum, 2 E. 91st St. (860-6868), at 6. Free.

DAVID KOREVAAR, pianist. Works of Dohnanyi, Chopin, Liszt. Trinity Church, Broadway at Wall St., at 12:45. Free.

GREG RUVOLO QUARTET—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BILL SPILKA—Dixieland music. Steps of City Hall at 12:15. Free.

THE FEETWARMERS—Ragtime music. World Trade Center Austin J. Tobin Plaza, at 12:15. Free.

NOONDAY CAFE—See 7/27. Today at 1:30: Echo of the Steppes, bandura ensemble.

NEW YORK CHORAL SOCIETY SUMMER SING—John Daly Goodwin conducts an open reading of Dvorak's *Mass* in D. CAMI Hall, 165 W. 57th St., at 7:30. $6, including refreshments and use of a score.

NEW YORK PHILHARMONIC—See 8/1 for program. Tonight at Marine Park, Brooklyn (no fireworks tonight). Same program (with fireworks) Wed., 8/3, in Cunningham Park, Queens.

THE REVELATIONS, with doo-wop/**DAN MONGIOVI COMBO**, light pop music. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., Brooklyn, at 7:30. Free. Take a chair.

SALSA AT THE SEAPORT—A cruise on the South Street Seaport Museum's *De Witt Clinton*, sailing from Pier 16 at Fulton St. and the East River, at 7, with boarding at 6:30, returning at 10 p.m. Tonight: Tito Nieves and His Orchestra (406-3434). $18.50.

Summer Music Out of Town

CARAMOOR—Near Katonah, N.Y. (914-232-5035). 7/28 at 4:15: St. Luke's Chamber Ensemble; Mozart, Bach, Mendelssohn; $20. 7/29 at 9: St. Luke's Chamber Ensemble; "*Rosenkavalier* and Other Gems"; Handel, Haydn, CPE Bach, Mozart, Strauss; $20. 7/30 at 8:30: Orchestra of St. Luke's, Raymond Leppard conductor; pianist Andrea Luchessini; Rossini, Chopin, Beethoven; $10-$27.50. 7/31 at 5:30: Sold out.

CHARLES IVES CENTER FOR THE ARTS—Western Connecticut State Univ., Danbury (203-797-4002). 7/29 at 9: Cabaret Jazz, with the Steve Bargonetti Trio; $5. 7/30 at 8: Roy Orbison; $16, $20; lawn, $12.

FRIENDS OF THE ARTS—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). 7/31 at 7:30: flutist Jean-Pierre Rampal; $15, $17.50; lawn, $7.50.

JERSEY JAZZ—Jersey City Pier at Exchange Pl. 7/28 at noon: Major Holley Quintet; free.

JONES BEACH THEATER—Wantagh, L.I. (516-221-1000). At 8. 7/29, Whitesnake; $20. 7/30, Belinda Carlisle, with Paul Carrack; $18.50.

LONG ISLAND UNIVERSITY CHAMBER MUSIC FESTIVAL—C.W. Post Campus, L.I.U., Brookville (516-299-2474). 7/29 at 8, Hillwood Commons Lecture Hall: The Pierrot Consort; Mozart, Schubert, Weber, Poulenc. $8, students/seniors $5.

MINNEWASKA CHAMBER MUSIC SOCIETY—Nassau County Museum of Fine Art, Northern Blvd., Roslyn, L.I. (516-735-7596). 7/30 at 8: "Bring in the Brass": Mozart, Faure, Gershwin, Bolling. $7.

OLD WESTBURY GARDENS—Old Westbury Rd., Old Westbury, L.I. (516-333-0048). Picnic Pops concerts at 7, grounds open at 4. $6 adults, $3.50 seniors, $2 children. 7/27: The Townsmen Big Band.

ON THE NORTH SHORE—At **Heckscher Park**, Prime Ave. and 25A, Huntington; all free. 7/26 at 8:30: Clem DeRosa Orchestra, with saxophonist Phil Woods. 7/27 at 8:30: Huntington Community Band, William Baker conductor; dances and marches; Robert Krueger conducts the "1812" Overture, complete with cannonade. 7/28 at 8:30: Minnewaska Chamber Music Society, classics to jazz. 7/30 at 7:30: Folk Music Society of Huntington Folk Festival. 7/31 at 8:30: Salt and Pepper Gospel Singers, Charles Brown conductor . . . At **Northport Village Park;** free. 7/28 at 8:30: Northport Community Band, Robert Krueger, Howard Hovey, Don Sherman conductors; program Includes the "1812" Overture, with the Northport canon as guest artist.

RUTGERS SUMMERFEST, "Invitation to Romance." Douglass Campus, Rutgers, New Brunswick, N.J. (201-932-7511). 7/26 at 8: Bernard Greenhouse and colleagues; Schubert, et al; $15. 7/28 at 8: Violinist Peter Oundjian, pianist Ilana Vered; $15. 7/29 at 8: Kenny Barron Trio, jazz; $12. 7/30 at 8: Rutgers Festival Orchestra, a concerto concert with student soloists; $12. 8/1 at 8: Young Artist Showcase; $5.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). 7/27, 29 at 8; 7/31 at 2:30: Mozart's *Le Nozze di Figaro* (Sun. sold out), production by Peter Sellars, Craig Smith conductor; $40, $50 ($45, $35 Sun.). 7/30 at 6:30: Craig Smith conducts Haydn's six "Paris Symphonies" on one program, with a one-hour dinner break; $23. 7/30 at 11 p.m.: *free jazz in the lobby.*

WESTBURY MUSIC FAIR—Westbury, L.I. (516-333-0533). 7/26 at 8: Dionne Warwick; $21. 7/27 at 8: Laura Branigan; $19. 7/28 at 8: Bonnie Raitt; $17. 7/29 at 8; 7/30 at 7 and 10:30; 7/31 at 7: Billy Crystal Live!, with The Raspyni Brothers; $27.50.

OPERA

New York City Opera

NEW YORK STATE THEATER—7/6-11/20. Tickets: $10-$44. **Note: Supertitles accompany all performances not in English.** 7/26 at 8: Verdi's *Rigoletto,* Boncompagni conducting; Esham, Marsee, Burchinal, Leech. No performance 7/27 or 7/28. 7/29 at 8: Puccini's *La Boheme,* Bergeson conducting; Ginsberg, Cusack, Grayson, Orth, Wexler, Opalach. 7/30 at 2: Mozart's *Die Zauberflote,* Comissiona conducting; Hynes, Rosales, Wilson, Dickson, Godshall, Fracker. 7/30 at 8: Verdi's *La Traviata,* Morgan conducting; Mims, O'Mara, Elvira. 7/31 at 1: Lehar's *The Merry Widow* (in English), Pallo conducting; Munro, Golden, McBride, White, Kelly, McKee, Billings. No performance Sun. night. 8/2 at 8: Rossini's *Il Barbiere di Siviglia,* Comissiona conducting; Mills, Shaulis, Orth, Wilson, Opalach, Dworchak; new production, directed by Lotfi Mansouri; set and costumes by Desmond Heeley, lighting by Ken Tabachnick.

Other

UN BALLO IN MASCHERA, by Verdi. New York Grand Opera, fully staged production; Vincent La Selva conductor. Central Park's Naumburg Bandshell, 72nd St. mid-park. 7/28 at 7:30. Free.

BROOKLYN PHILHARMONIC, Anton Coppola conductor; soloists from Piccolo Teatro dell'Opera. Concert versions of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci.* John Paul Jones Park, 96th St. and Shore Pkwy., Brooklyn; 7/29 at 8. Free. Rain space, Ft. Hamilton High School, Shore Rd. and 83rd St.

LA GENERALA, by Vives. Zarzuela with libretto by Perrin and Palacios. Repertorio Espanol, Gramercy Arts, 138 E. 27th St. (889-2850). 7/30 at 8, 8/7 at 3. $16.

LIGHT OPERA OF MANHATTAN—Through 8/21: New production of Gilbert and Sullivan's *The Pirates of Penzance.* Raymond Allen appears as Major-General Stanley. Playhouse 91, 316 E. 91st St. (831-2000). Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

GILBERT AND SULLIVAN TO GO—New York Light Opera in a program of highlights, directed by Christopher Mattaliano, Henry Jones musical director and pianist; Judith Inglis, Stephanie Samaras, John Nelson, Ryan Allen. Veterans Memorial Hall, Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500). 7/31 at 2. $12, in advance $10.

DANCE

CELEBRATE BROOKLYN—7/29 at 8: **David Parsons Company/Iso** (rain date 8/1 at 8). 7/30 at 8: **David Dorfman Dance/Elisa Monte Dance Company** (rain date 8/1 at 8). 7/31 at 8: **Caribbean Dance Festival,** with Jeon-Leon Destine Afro-Haitian Dance Company/Marie Brooks Caribbean Dance Theater (rain date 8/2 at 8). Prospect Park Bandshell, PPW and 9th St. $1 donation.

QUEENS MUSEUM—7/27 at 6:30: **"From There to Here: Charles Moore Dance Theatre"**—Black American dance, from pre-Civil War Days to the '40s. 7/30 at 4: **Rod Rodgers,** with a member of his company in a slide lecture with performance of different styles of black dance. Both free with Museum admission, $2; seniors, students, children over 5 $1. N.Y.C. Building, Flushing Meadows-Corona Park, Flushing (718-592-5555).

RIVERSIDE PARK ARTS FESTIVAL—7/28, 29 at 7:30: Serena Dance Theatre, Middle Eastern Dance. W. 79th St. Rotunda near the Hudson River Boat Basin. Free. Rain date: Sat. at 5.

SUMMERSTAGE—7/29 at 8:30: Nina Martin Performance Co./Anita Feldman Tap. 72nd St. Mall, Central Park, mid-park. Free.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.–Sat. 11:30 a.m.–2 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

STARFISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

TRIPLETS ROUMANIAN—11-17 Grand St. at 6th Ave. (925-9303). Casual. Roumanian/Kosher style. Spcls: Roumanian tenderloin steak, breaded veal cutlet, rib steak. D Sun.–Fri. 5–10, Sat. to midnight. Ent. Private parties. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/seafood. Spcls: grilled swordfish, Norwegian salmon, fresh Maine lobster, rack of lamb. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thu. 4–10, Fri. to 11, Sat. 2:30–11, Sun. noon–9. Reduced rate D parking. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

BLUE WILLOW—644 Broadway, at Bleecker St. (673-6480). Casual. International. Spcls: shrimp seafood gumbo, boneless brook trout Mediterranean, dishes prepared without salt. L Mon.–Fri. 11:30–5. D Mon.–Sat.5–2 a.m. Br Sun. 11–5. Ent. **(I)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

L CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

L COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

L FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

UNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

OHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

ARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

INETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

NE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

EVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

OUEN—28 E. 13th St. (627-7150). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110); **210 Sixth Ave., at Prince St.** (807-7421). **(I)** **AE.**

EXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: prime rib steak, southern fried chicken, fresh crawfish. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 2 a.m. Private parties. **(M)** **AE, CB, DC, MC, V.**

ANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1–3. D daily 5:30–midnight. Private parties. **(M)** **AE, DC, MC, V.**

ILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

ILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. from 7. Br Sun. noon–3:30. Ent. Sun. Br and Mon.–Sat. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

CATERINA—720 Second Ave., 38th St. (696-1654). Casual. Northern Italian. Spcls: capellini fileta pomadora, broiled veal chop with peppers and mushrooms, seafood platters. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Pianist. Closed Sun.**(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.–Fri. 6–11. Pianist Tue.–Fri. Outdoor cafe. Free D parking. Closed Sat.–Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh bocconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

DOLCI ON PARK CAFFEE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.–Fri. 11 a.m.–3. Br Sat.-Sun. 11 a.m.–5. D daily 5–11. **(M)** **AE.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper filet blackened with Yucatan seasonings. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.–3. D daily 4–11. **(I)** **No credit cards.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts. (725-1122). Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1¼ lb. lobsters, 2¼ lb. lobster, 3¼ lb. lobster. Res. sug. Open daily 11:30 a.m.–10:30. **(M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4–9:15. Private parties for 45. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.–Sat. noon–3:30. D Mon.–Sat. 4:30–10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. D Mon.–Fri. 3:30–9. Complete L and D. Closed Sat-.–Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.–Sat. noon–midnight, Sun. to 10:30. Private parties for 20–120. Ent. Tue.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHALET SUISSE—6 E. 48th St. (355-0855). Dress opt. Swiss. Spcls: fondu's, veal alla Suisse, rack of lamb. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–9:30. Pre-theatre 5–7. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC. V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts. (687-7471). Casual. Chinese. Spcls: spicy whole sea bass, bamboo steamed spareribs, Chef Chan's chicken. Res. sug. L and D Mon.–Thu. 11:30 a.m.–10:30, Fri. to 11, Sat. 1–11, Sun. 1–10. Private parties for 70–80. **(M)** **AE, CB, DC.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. and 7/24–8/22. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6–midnight. Pre-theatre D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., at 53rd St. (759-7086) Casual. French. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10:30. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/29–9/6. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Menage a Trois seafood packages, a tian of roast lamb fillet, pepper encrusted salmon, chocolate terrine. Res. sug. L Mon.–Fri. 12:30 a.m.–2:30. D Mon.–Sat. 5:30–10:30 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Casual. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patnos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasto caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L and D. Private parties for 20–170. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri.

11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHINA GRILL—60 W. 53rd St. (333-7788). Casual. French/chinese. Spcls: tempura sashimi, Confucius chicken salad, grilled dry-aged Szechuan beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:45–11, Fri.–Sat. to 11:45, Sun. 5–10. Private parties for 100 **(E)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.–Sat. 4:30–11:30. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5–midnight. Ent. Wed.–Sun. **(M-E)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. and 8/11–9/12. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. and 8/14–9/6. **(E)** **AE, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.–Thu. noon –11, Fri.–Sat. noon–midnight, Sun. 1–11. **(M)** **AE, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed through 7/23. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I-M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, balak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **AE, CB, DC, MC, V.**

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, roast tuna with celery ravioli, boudin of soft shell crabs. Res. nec. D only Mon.–Fri. 6–10:30. Closed Sat.–Sun. and 8/1–9/6. **(E)** **AE, DC, MC.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 6–11:45. After-theater menu 10:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M-E)** **AE, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St. (751-2323). Casual. French. Spcls: sea scallops in basil sauce, médaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.–Fri. noon–2:30. D daily 5:30–11:30. **(M)** **AE, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. and 8/28–9/5. **(E)** **AE, MC, V.**

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish, fresh vegetables. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 and 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St. (650-9664). Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tue.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed through 7/27. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Fri. noon–11. Private parties 40–125. Pianist. Closed Sat.–Sun. **(M)** **AE, DC.**

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed through 9/5. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5-11. Late S daily 11-1 a.m. Piano bar. Prix fixe D 5-6:30. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 *Madison* Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–Sat. 5-7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, beef filet braised in sauterne. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

VOULEZ-VOUS—1462 First Ave., at 76th St. (249-1776). Casual. French. Spcls: choucroute, cassoulet, steak au poivre. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. 11:30–4. D daily 5:15–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I-M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.–Thu. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(M)** **AE, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St. (873-7411). Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thu. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11 a.m.–2:30. **(M)** **AE, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon-Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. and guitarist Sun. Br. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: Cajun salmon, linguini fruitta de mare, grillade of chicken. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theatre D 5–7. Ent. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

GRAPES—522 Columbus Ave., at 85th St. (362-3004). Casual. Continental. Spcls: grilled swordfish, seafood pasta, calamari and steamed vegetables. Res. sug. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5:30–2 a.m., Fri.–Sat. to 3 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

HUNAN PARK—235 *Columbus* Ave., bet. 70th–71st Sts. (724-4411). Casual. Hunan. Spcls: shrimp and pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.** (222-6511). **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

POCCINO—1889 Broadway, at 63rd St. (262-2234). Casual. Italian. Spcls: selection of carpaccio, poached salmon in green sauce. Res. nec. L daily 11:30–4:30. D daily 5–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table. D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: salmon teriyaki, Japanese style flounder, beef sukiyaki. Res. nec. D Mon.–Sat. 5–1 a.m., Sun. 3–11. Pre-theatre D 5–7. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5–11. Ent. Tue.–Sun. **(M)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.– Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—2929 Ave. R (718-998-7851). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: sauteed quail and foie gras ravioli in soy and mushroom consomme, red snapper baked in saffron oil with watercress coulis. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., July 27

3:00/WNCN—Khachaturian: *Gayne:* Highlights; **Zelenka:** Sonata No. 3 in B-Flat.

WNYC—Chausson: Cto. for Violin, Piano, and String Qt.; **Debussy:** *Iberia.*

WQXR-AM/FM—Bach: Brandenburg Cto. No. 1 in F; **Sibelius:** *Finlandia.*

4:00/WNCN—Fauré: Barcarolles Nos. 1 and 2; **Bach:** *Art of the Fugue.*

WQXR-AM/FM—Wagner: *The Flying Dutchman:* Ov.; **Vivaldi:** Violin Cto. No. 12 in G, Op. 4.

6:00/WNCN—Mendelssohn: *Midsummer Night's Dream,* Op. 61; **Handel:** Sonata for Violin and Harpsichord in E, Op. 1, No. 15.

7:00/WNCN—Los Angeles Philharmonic. Andre Previn, conductor. **Ibert:** *Ports of Call;* **Rozsa:** Violin Cto.; **Mendelssohn:** Sym. No. 4.

8:00/WNCN—Glazounov: *Seasons,* Op. 67; **Handel:** Sonata for Flute and Continuo in b.

8:05/WQXR-AM/FM—"Symphony Hall." **Mozart:** Horn Cto. No. 2; **Lalo:** Cello Cto. in d; **Granados:** *Goyescas:* Intermezzo.

9:00/WNYC—C. P. E. Bach: Sinfonia No. 1 in D; **Rossini:** String Sonata No. 6.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., July 28

3:00/Schubert: Sonata and Arpeggione and Piano in a; **Haydn:** Sym. No. 26 in d, "Lamentatione."

WNYC—Ginastera: Variaciones concertantes; **Dvorak:** Serenade for Strings.

WQXR-AM/FM—Rimsky-Korsakov: *Capriccio Espagnol;* **Bach:** English Suite No. 3 in g.

4:00/WQXR-AM/FM—Rossini: *William Tell:* Ov.; **Strauss:** *Delirium Waltz.*

5:00/WNCN—Beethoven: Sonata for Piano No. 9 in E, Op. 14, No.1; **Copland:** Pieces for String Orch.

6:00/WNCN—Liszt: Hungarian Rhapsody No. 12 in C-Sharp; **Various:** Dances of the Renaissance.

7:00/WNYC—Sante Fe Chamber Music Festival. **Beethoven:** Violin Sonata in G, Op. 96; **Kodaly:** Duo for Violin and Cello, Op. 7; **Massiaen:** Qt. for the End of Time.

WQXR-AM/FM—"Ensembles of the Philharmonic." Martin Bookspan, host. Taped live at Merkin Hall.

8:05/WQXR-AM/FM—"Symphony Hall." **Rodrigo:** *Fantasy for a Gentleman for Guitar and Orch.;* **Saint-Saëns:** Sym. No. 3, "Organ."

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host. The Guarneri String Qt. **Haydn:** Trio in C; **Schoenberg:** *Verklärte Nacht,* Op. 4.

WNYC—Barber: Cello Sonata; **Koechlin:** *The Persian Hours;* **Bliss:** Clarinet Qt.

Fri., July 29

3:00/WNCN—Boyce: Sym. No. 8 in d; **J. Stamitz:** Ov. No. 9 in G.

WNYC—Prokofiev: "Chout" Suite; **Lutoslawski:** Cto. for Orch.

WQXR-AM/FM—Wiren: Serenade for Strings; **Chopin:** Andante Spianato and Grande Polonaise in E-Flat.

4:00/WNCN—Borodin: *Price Igor:* Ov.

WQXR-AM/FM—Handel: Cto. Grosso in e, Op. 6; **Debussy:** *Afternoon of a Faun:* Prelude.

6:00/WNCN—Chopin: Waltz in D-Flat, Op. 64, No. 1, "Minute"; **C. P. E. Bach:** Trio Sonata for Bass Recorder, Viola, and Continuo in F.

8:00/WNCN—"The Opera Box." **Schoenberg:** *Gurrelieder.*

8:05/WQXR-AM/FM—"Symphony Hall." **Bach:** Cto. No. 3 in c for 2 Harpsichords and Strings; **Grieg:** Symphonic Dances.

9:00/WNCN—Copland: Sym. No. 3; **Handel:** Ov. in d.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Erich Leinsdorf, conductor; percussionist Barry Jenowsky. **Milhaud:** Percussion Cto.; **Debussy:** *Images,* Set III; **Roussel:** Sym. No. 3 in g, Op. 42; **Berlioz:** *The Damnation of Faust:* Excerpts.

Sat., July 30

10:00 a.m./WNCN—Rossini: Theme and Variations for Clarinet and Orch.; **Ysaye:** *Rêve d'Enfant,* Op. 14.

WNYC—Mozart: Sym. No. 1; **Beethoven:** Sym. No. 1; **Schubert:** *Rosamunde:* Excerpts.

10:04 a.m./WQXR-AM/FM—Falla: *Nights in the Garden of Spain;* **Liszt:** Legend No. 1, "St. Francis of Assisi Preaching to the Birds."

11:00 a.m./WNCN—Dvorak: Slavonic Rhapsody in g, Op. 45, No. 2; **Grainger:** *Merry King.*

11:04 a.m./WQXR-AM/FM—Gershwin: *An American in Paris;* **Bruch:** Violin Cto. No. 1.

11:05 a.m./WNYC—Mendelssohn: Sym. No. 3.

12:00/WNCN—Telemann: Trio Sonata in E-Flat; **Rimsky-Korsakov:** *Snow Maiden:* "Dance of the Tumblers."

WNYC—Debussy: Preludes, excerpts; **Poulenc:** Cto. for 2 Pianos; **Ibert:** Divertissement.

12:05/WQXR-AM/FM—Albeniz: *Rapsodia Española;* **Bach:** Suite No. 1 in C.

2:04/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Mozart:** *The Marriage of Figaro* (Price, Battle, Murray, Vienna Philharmonic/Muti).

5:04/WQXR-AM/FM—Mendelssohn: *A Midsummer Night's Dream:* Ov.; **Chopin:** Polonaise No. 7 in A-Flat, Op. 61, "Fantasie Polonaise"; **Handel:** *Royal Fireworks Music.*

6:00/WNCN—Fauré: *Masques et Bergamasques,* Op. 112; **Chopin:** Mazurka No. 7 in f, Op. 7, No. 3.

8:00/WNCN—Bottesini: Grand Cto. in f-Sharp for Double Bass; **Mozart:** Flute Qt. No. 1 in D.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Vladimir Ashkenazy, conductor; violinist Joshua Bell. **Scriabin:** *Reverie,* Op. 24; **Wieniawski:** Violin Cto. No. 2; **Shostakovich:** Sym. No. 6.

9:00/WNCN—Grofé: "Grand Canyon" Suite; **Rust:** Aria and 7 Variations for Viola d'amore and Viola da Gamba.

Sun., July 31

10:00 a.m./WNCN—"Classic Guitar." **Guiliani:** Variazioni Concertanti for 2 Guitars, Op. 130; **Various:** Scottish Lute Music.

WNYC—Mozart: Sym. in D; **Telemann:** "Darmstardt" Ov. in D; **Isaac:** Motets.

11:00 a.m./WNYC—Piano music by members of the Russian Five.

12:00/WNCN—Elgar: *Froissart:* Ov., Op. 19; **J. C. Bach:** Sonata for Flute in F.

12:04/WQXR-AM/FM—Mozart: *Les Petits Riens.*

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor; Janos Starker, cellist. **Debussy:** *Images pour orchestre:* "Rondes du printemps"; **Milhaud:** Cto. for Cello No. 1; **Bizet:** *L'Arlésienne:* Suite Nos. 1 and 2.

WNYC—Ravel: Sonta for Violin and Cello; **Brahms:** Double Cto.

1:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Sibelius Academy String Quartet. **Agapov:** String Qt. No. 2; **Sibelius:** *Voces Intimae;* **Ravel:** String Qt. in F.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; oboist Joseph Robison. **Mozart:** Oboe Cto. in C; **Bruckner:** Sym. No. 8.

5:00/WNCN—Prokofiev: *Visions Fugitives,* Op. 22; **Telemann:** Cto. for Oboe in f.

8:00/WNCN—Schumann: Qt. in F, Op. 41, No. 2; **Vaughan Williams:** Cto. for Oboe and Strings in a.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **J. Strauss:** *The Gypsy Baron* (Varady, Protschka, Berry, Bavarian Radio Orch./Boskovsky).

9:00/WNCN—"Young Concert Artists." Recorded live at the 92nd Street Y.

Mon., Aug. 1

3:00/WNCN—Haydn: Qt. in C, Op. 50, No. 2, "Prussian,"; **Tailleferre:** Concertino for Harp and Orch.

WQXR-AM/FM—Delius: "Florida" Suite, "Daybreak Dance"; **Bach:** Violin Cto. in g.

4:00/WNCN—Saint-Saëns: Caprice on Danish and Russian Airs, Op. 79; **J. Stamitz:** Sinfonia in D, Op. 7, No. 6; **Schubert:** Sonata for Violin and Piano in D, Op. 137, No. 1.

WQXR-AM/FM—Mozart: Divertimento in K; **Strauss:** *Der Rosenkavalier:* Waltzes.

5:00/WNCN—Vaughan Williams: Serenade to Music; **Mozart:** Serenade to 6 in D, "Serenata Notturna."

6:00/WNCN—Schumann: *Manfred,* Op. 115, Ov.; **Naudot:** Cto. for Flute and 2 Violins in C, Op. 17, No. 3.

8:05/WQXR-AM/FM—"Symphony Hall." The New York Philharmonic. James de Preist, conductor. **R. Strauss:** *Don Juan*; **Tchaikovsky:** Serenade in C, Op. 48.

9:00/WNCN—R. Strauss: *Der Rosenkavalier,* Op. 59; **Handel:** Cto. Grosso in A, Op. 6, No. 11.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Edo de Waart, conductor; violinist Malcolm Lowe. **Stravinsky:** Cto. in D for String Orch.; **Haydn:** Sinfonia Cto. in B-Flat; **R. Strauss:** *Le Bourgeois Gentilhomme*: Suite.

Tue., Aug. 2

3:00/WNCN—M. Haydn: Sym. No. 23 in D; **Mozart:** Fantasia in d.

WQXR-AM/FM—Bach: Brandenburg Cto. No. 2 in F; **Moussorgsky:** *A Night on Bald Mountain.*

4:00/WNCN—Lanner: *Die Romantiker*: "Valse," Op. 167; **Bach:** Cto. for 4 Harpischords in a.

WQXR-AM/FM—Praetorius: *Terpsichore,* Dances 10, 11, and 12; **Strauss:** *Music of the Spheres.*

6:00/WNCN—Roman: Sinfonia No. 20 in e; **Anonymous:** Sym. in C.

7:00/WNCN—Vivaldi: Cto. for Recorder and Strings in c, Op. 44, No. 11; **Mozart:** Country Dances.

WNYC—New Jersey Chamber Music Society. **Zwilich:** *Intrada*; **Ravel:** *Chanson Medecasses;* **Martin:** *Quatre Chansons a Cassandre;* **Brahms:** Piano Trio, Op. 8.

8:05/WQXR-AM/FM—"Symphony Hall." **Rossini:** *The Barber of Seville:* Ov.; **Beethoven:** Piano Cto. No. 3 in c, Op. 37.

9:00/WNCN—Chopin: Preludes, Op. 28; **Vivaldi:** Cto. for Bassoon in C.

9:06/WQXR-AM/FM—The Montreal Symphony Orch.

Unless otherwise indicated, all times are p.m. and all stations are FM.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

FESTIVALS AND FAIRS IN TOWN—The last weekend in July marks the 13th-annual celebration of the **Fiesta de Santiago Apostol** on West 14th St. between Seventh and Eight Aves. Features of the four-day event include flamenco dancing, musical entertainment, plus colorful kiosks offering assorted ethnic foods and other delectable goodies; the fiesta runs from 7/28–7/31, 6 p.m.–11 p.m. and will be highlighted by an open-air Mass and procession, 7/31 at 11 a.m. in front of Guadalupe Church, 229 W. 14th St.; a variety show will be held on the evening of 7/31 to close the festivities . . . The end of July also marks the final week of the **Fiesta Italiana,** the annual street fair along Carmine St. between Sixth and Seventh Aves., in front of Our Lady of Pompeii Church. Continuing from 7/25–7/31, this festival includes music and dancing, Italian and Dixieland bands (playing daily), Italian and many other ethnic goods, giveaways of wines, cheeses, other foods by the Italian Trade Commission, raffles, games, and lots more. 6–11 p.m. weekdays, weekends, all day . . . For those people passing through the Clinton area, the annual **West 43rd Street Fair** will be celebrating its third anniversary with lots of food, arts and crafts, clothing, a raffle, entertainment, and information booths dealing with the topics of crime and recycling; the event will be held on 43rd Street between 9th and 10th Aves., 7/30, 7/31 from 8 a.m.–7 (rain dates, 8/6, 8/7).

FESTIVAL AND FAIRS OUT OF TOWN—The **New York Renaissance Festival** opens for its season of weekends 7/30, 7/31 through September 18, as usual up in Tuxedo, N.Y., at Sterling Forest. The festival offers children's theatre, puppet shows, a petting zoo, pony rides, old-world craft demonstrations, and over 150 artisans from around the country; sports enthusiasts can test their skills at the gaming booths, the archery range, and see a professionally-staged fight; for serious theatre-goers, the festival offers singers, dancers, musicians, specialty acts, one-act plays, and this year's Equity production of Shakespeare's *Two Gentlemen of Verona*—and food enthusiasts can tempt their palates with succulent, flavorful foods from merry olde England; this festival continues every weekend through 9/18, 11 a.m.–6 p.m.; admission: $12; seniors, $10; children, 6–12, $5 . . . Another popular fair that always attracts fair-goers is the **Putnam County 4-H Fair** 7/29, noon–6, 7/30, 10 a.m.–6, and 7/31, 10 a.m.–5. This annual event offers farm exhibits, clowns, food, horses, crafts, music, home-made quilts, live entertainment, fireworks and free admission! Putnam County Park, Gipsy Trail Rd. (off Rt. 301), Carmel, N.Y. Free (except food and some games).

END-OF-JULY CALENDAR NOTES—Come one, come all (movie fans that is) as The Market at Citicorp presents **The Glamour, the Glory, and the Glitz of Hollywood,** a free exhibition of costumes worn by Hollywood's legendary performers; see classic costumes such as Vivien Leigh's "barbeque gown" from *Gone With the Wind,* Grace Kelly's ball gown from *To Catch a Thief,* Tyrone Power's matador outfit from *Blood and Sand*, two gowns worn by Marilyn Monroe, and more. The costumes will be displayed on star look-alike mannequins with accompanying photos of the actual stars wearing the costumes. Exhibit runs from 8/1–8/20, daily from 11 a.m.–8 p.m. at The Market, Citicorp Center, 53rd St. and Lexington Ave. Free. . . . Music enthusiasts will be able to enjoy an **Antique Carousel Organ Performance,** by a mechanical 1899 carousel organ manufactured by the Wurlitzer Company; the organ, which has been fully restored, plays with perforated music rolls and a pneumatic system generated by bellows; performances, 7/27, 11 a.m.–3 at the Graduate School and University Center, City University of New York, 33 West 42 Street. Free . . . Get back into shape or keep in shape Wed., 7/27 at 12:15, when 750 members of the **Swedish Gymnasts Federation** perform their ballet-style aerobics at the World Trade Center, Austin J. Tobin Plaza, Church St. between Liberty and Vesey. The public is invited to participate free of charge in this event sponsored by the Port Authority . . . Swing your partner do-si-do at the country-style **Barbeque and Square Dance**, sponsored by the Jewish Association for College Youth at Brooklyn College. The event features down-home cooking and an authentic caller for the square dance; all college students from around the city are invited to attend 7/28, 6 p.m. at Brooklyn College, Hillel House, 2901 Campus Road (near the corner of Nostrand Ave. and Ave. H) Brooklyn. $8 . . . For all of the American historians out there, the Queens County Farm Museum will be holding its **Midsummer Indian Pow-Wow** featuring the Thunderbird American Indian Dancers. Listen to the beating of drums, the sounding of ancient chants, and see the whirling of competing Indian dancers, brilliantly arrayed in traditional, feathered costumes; also available will be Indian Fry Bread, dripping with honey, Navajo Tacos, Corn Soup, and exhibitors will be displaying crafts such as pottery, bead work, and carvings. 7/30, 2–5 and 7 p.m.–10 p.m.; 7/31, 1–4; Queens Museum, 73-50 Little Neck Parkway, Floral Park, N.Y. $4; children, $2.50.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Current Sky Show: "Encounter: The Search for Extraterrestrial Life," narrated by Mark Lenard. Learn how scientists are searching for life in space. Mon.–Fri. 1:30 and 3:30; weekends, on the hour 1–5 p.m. $3.75; children 2–12, $2; seniors, students, $2.75.

TOURS

NEW YORK WALK-ABOUT—7/31 at both 11 a.m. and 2 p.m., "Stuyvesant Square/Gramercy Park, Islands of Gentility"; meet on N.W. corner of E. 14th St. and Third Ave. $7 (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends).

ADVENTURE ON A SHOESTRING—7/30 at noon, a walk in the Gramercy Park Historic District. $5. For meeting place: 265-2663.

PEDDLER'S PACK WALKING TOUR—Lower East Side Historic Conservancy walk, beginning in the theater at 97 Orchard St. (between Delancey and Broome Sts.) with an introductory program; a costumed actor-guide takes over for the tour of the Lower East Side—Hester St., the public baths, a yeshiva, other sites. Every Sun. at 1; $12, children $6 (431-0233).

VILLAGE SIDE STREETS—A 90-minute stroll with Michael Jay Levin, from Sheridan Square to Abingdon Square; 7/31 at noon. Must reserve (924-7187). $7.

GUIDE SERVICE OF NEW YORK—"Little Ukraine," 7/30, noon–3. Walk through the neighborhood, visit the Ukrainian Museum and a Slavic general store, watch some egg-decorating, and visit a local church. Meet in front of the Kiev Restaurant, Second Ave. and 7th St. $13; to reserve (408-3332). Also ask about the all-day tour to the Hudson Valley 7/31.

SIDEWALKS OF NEW YORK— Each tour, $10 (517-0201). 7/30, 31 at 1: "Stars Around the Park"; meet in front of the Guggenheim Museum, Fifth Ave. and 89th St., for an outside look at some homes of the "rich and famous." Also 7/30, 31 at 1: "Movie Stars of the Upper West Side"; meet at 2 Columbus Circle (N.Y. Convention and Visitors Bureau GHQ), for some more R-&-F homes. 7/30 at 6: "Ye Original Olde Tavern Tour"; meet at the subway-entrance kiosk, Astor Pl. (8th St. across from Cooper Union), for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks. 7/30 at 7: "Ghosts After Sunset," tour of haunted Greenwich Village; meet at 6 for a cocktail at Sunset Strip, 113 Horatio St. at West St. (your second drink is free); tour begins at 7. 7/31 at 1: "Ghosts of the Upper West Side"; meet at 5 W. 73rd St.

HISTORIC HOUSES—Visit landmarks with the Urban Park Rangers. In the Bronx: **Bartow-Pell Mansion** (885-1461); Sat., Sun. at 1, 2, 3. Brooklyn: **Lefferts Homestead** (718-965-6505); Sun. at 12:30, 2:30. Manhattan: **Dyckman House** (397-3197); Thurs., Fri. at 11 a.m., 2. **Morris-Jumel Mansion** (923-8008); Sat. at 11, 2; Sun. at 2. Queens: **Queens County Farm Museum** (718-347-3276); Sun. at 1, 2, 3, 4. Staten Island: **Alice Austen House** (718-816-4506); Sun. at 1, 2, 3. **Conference House** (718-984-2086); Sun. at 1, 2, 3. Tours are free, but some of the houses have an admission fee.

CENTRAL PARK—7/31 at 2, meet at the Dairy, 65th St. west of the Zoo, for "Framing Central Park," a camera-oriented walk with views over, under, and through the park's arches and bridges. Free.

CARNEGIE HALL—40-minute tours of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tue. and Thur. at 11:30 a.m., 2:30, and 4. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the Tour window, 154 W. 57th St. (903-9790).

BROOKLYN BIRD CLUB—Walks for beginner-birders, each Sat. in Prospect Park; meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640); free.

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 7/27, Whittingham Tract, N.J. 7/30, Central Park. 7/31, Bronx River Park.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): A Woodlands walk every Sun. at 1; $2. Guided walks, with a different theme each Sat. at 10:30 a.m.; $2. . . . **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Staten Island Institute of Arts and Sciences,** High Rock Park, 200 Nevada Ave., New Dorp, N.Y. (718-987-6233): 7/30 at 2, a seasonal nature hike; free. 7/31 at 2, plants-without-flowers walk; free. Register at the Visitors Center 15 minutes ahead for each.

SPORTS

BASEBALL—**Yankees,** Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 7/25–28 at 7:30: vs. Milwaukee. $7.50–$11 . . . **Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 7/29 at 7:35, 7/30 at 7:05, 7/31 at 1:35, and 8/1 at 7:35: vs. Pittsburgh; 8/2, 8/3 at 7:35 and 8/4 at 1:35: vs. Chicago. $6–$11.

BOXING—Madison Square Garden Felt Fourm (563-8300). Professional boxing matches. 7/28 at 7:30. Michael "Dynamite" Dokes vs. Manuel Clay de Almeida; plus 8 preliminary bouts. $10–$20; also, 7/31 at 2: James "Buddy" McGirt vs. Howard Davis Jr.; plus 7 preliminary bouts; $10–$30.

WRESTLING—Madison Square Garden Arena (563-8300). 7/25 at 7:30. World Wrestling Federation professional matches. $9–$15.

STEPS—**Coca-Cola Classic Run/Walk and Pee-wee Run:** 7/31 at 10 a.m. (opened to all ages and paces): Over 500 runners of all ages and paces are expected to compete in this 2-mile run and also a 1-mile walk that begins and ends at Tavern on the Green, 67th Street and West Park Drive in Central Park; at 9:30 a.m., **¼-Mile Pee-Wee Run** for ages 2–6; at 9:45 a.m., **1-Mile Run/Walk,** for ages 6–12. Call New York Road Runners Club, 860-4455, for further information. $7 (NYRRC members), $10 (non-members) per race; children's races, $3; $5.

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. $2, Grandstand; $5, Clubhouse. Featured: 7/30, Sword Dancer Handicap; 7/31, Evan Shipman (NYB).

CHILDREN

OFF THE LILY PAD—Join Patchiddy Anne and Changealot in a participatory program based on the tale *Frog Prince* and presented by The Patchiddy Players. 7/30 at 11 a.m. and 8/7 at 1. Central Park, Alice Statue, 72nd Street and Fifth Ave. Free.

STORIES FROM AROUND THE WORLD—A story program for ages 5–10 presented by Jon Colligan. 8/4 at 2 at the Fordham Library Center, 2556 Bainbridge Ave., Bronx (220-6573); also, 8/4 at 4 at the Belmont/Enrico Fermi Cultural Center, 610 E. 186th St., Bronx (933-6410). Free.

MOVIES—Every Wednesday afternoon at 2:30 through 8/31, see a different children's film; 7/27 at 2:30, see *How the Elephant Got His Trunk;* New York Public Library, Chatham Square Branch, 33 East Broadway (964-6598). Free.

COME PLAY ON OUR STOOP—Enjoy games such as jacks, marbles, skelly, and other favorites in conjunction with the exhibit *City Play*. Every Tue.–Sat., between 11 a.m. and 2, through 8/28. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). Free.

CAT TALES—Marcia Lane tells tales about tails—and the cats attached to them. 8/3 at 2. The Brooklyn Historical Society, 128 Pierrepont Street, Brooklyn (718-624-0890). Free (reserve).

TUG-OF-WAR—Children, ages 8–12, can test the strength of participants in a good old-fashioned way (dress in old clothes). 7/27 and 7/28 at 3. Richmondtown Restoration, Staten Island Historical Society, 441 Clarke Avenue (718-351-9414). Adults: $4; children, $3 (reserve).

CHILDREN'S FILMS—*Rookie of the Year* and *Strega Nonna,* 7/25 at 2; also, 8/1 at 2, see *J.T.;* both at Brooklyn Central Library, Grand Army Plaza, Brooklyn (718-780-7759). Free.

FANTASY FLOWERS—Instructor Anna Grebanier shows adults and children, ages 6 and older, how to paint flowers on fabric (bring your own cotton). 7/27 at 1. Meet at the Children's Garden, Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (718-622-4544). $25 (adult and one child). Reserve.

PLAY IT AGAIN WORKSHOP—Enjoy a workshop in conjunction with the City Play exhibit, and explore city toys and games. 7/31 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). Families, $5; adults, $3; children, $1 (per session).

THE TALE OF BEATRIX POTTER—Julie Andrews narrates a 30-minute audio/visual program in conjunction with the exhibit *Beatrix Potter: Artist and Storyteller.* Tue.–Sat. at 12:15 and Sun. at 1:15 through 8/21. The Pierpont Morgan Library, 29 E. 36th St. (685-0008). $3, admission.

13TH STREET REPERTORY COMPANY—Every weekend: *The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4.

PENNY BRIDGE PLAYERS—See *Circus Berserkus*, a "wacky" show. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346, 718-858-9152). 7/26–28 at 10:30 a.m. and 1; 7/29 at 10:30 a.m.; 7/25 at 1. $4.

THE WIZARD OF OZ—See the Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

KIDS PROJECT PUPPET SHOW—Puppets teach children something about what the world is like for blind, deaf, or mentally retarded youngsters, and those with a learning disability or a disabling disease like cerebral palsy. Brooklyn Public Library program: 7/26 at 11 a.m., Flatlands, 2065 Flatbush Ave; at 2, Mill Basin, 2385 Ralph Ave.; 7/27 at 11 a.m., Mapleton, 1702 60th St.; at 2, Ryder, 5902 23rd Ave.; also, a puppet program that deals with physical and sexual-abuse prevention: 7/25 at 11 a.m., Kings Highway, 2115 Ocean Ave.; at 2, Midwood, 975 E. 16th St.; 7/26 at 11 a.m., Saratoga, 8 Hopkinson Ave.; at 2, Jamaica Bay, 9727 Seaview Ave.; 7/27 at 11 a.m., Brighton Beach, 16 Brighton First Road; at 2, Coney Island, 1901 Mermaid Ave.; all programs free (718-780-7700).

MANHATTAN MARIMBA QUARTET—The entire family can enjoy a variety of music from Bach to jazz. 7/29 at 1:30 and 8. Friends of the Arts, at Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). Free.

SNOW WHITE AND THE SEVEN DWARFS—A musical adaptation of the classic fairy tale prsented by the Contemporary Ballet Company. 7/27 at 1:30; also, a Storytelling Festival featuring four professional storytellers weaving stories from around the world. 7/29 at 7:30 p.m. both programs at Heckscher Park, Prime Ave. and 25A, Huntington, L.I. (516-271-8442). Free.

PINOCCHIO—Sat. at 2 in July and Aug. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). $5 (reserve).

SPECIAL EXHIBITS—**Timeless Tales: Three Centuries of Children's Books**—Over 200 manuscripts, rare editions, original art, and illustrations representing the most beloved children's books from the 17th-century to the present. Through 9/3 at the New York Public Library, Central Research Library, Fifth Ave. at 42nd St. (930-0501). Mon.–Sat., 10 a.m.–6. Free . . . Also, **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment. Photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

CENTRAL PARK PROGRAMS—**Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 7/30, 1–2:30: "Fun Games"—Join Princess Belva for cool water games. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3165). 7/30, 1:30–3: "Butterflies and Bookmarks"—Design and old-fashioned bookmarkd using a Victorian theme. Free (reserve) . . . **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 7/30, *Dance, Dance, Dolly Mine* told by Melissa Heckler. Free . . . **Conservatory Garden,** water-lily pond, Fifth Ave. and 105th St.: 7/28: at 11 a.m., "Garden Tales," storytelling program.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—7/25 at 1:30: "Medicine Show," a participatory program with music at the **George Bruce** branch, 518 W. 125th St. (662-9727); also, presented, 7/25 at 3:30 at the **Hamilton Grange** branch, 503 W. 145th St. (926-2147) . . . 7/26 at 10:30 a.m.: "Origami Workshop," a program presented by Michael Shall at the **Jefferson Market** branch, 425 Avenue of the Americas (243-4334) . . . 7/26 at 1:30: "Button-Making Workshop," for children ages 8–12 at the **Hamilton Fish Park** branch, 415 E. Houston St. (673-2290) . . . 7/27 at 2: "Meet An Author," a program by author and illustrator Ed Young at the **Seward Park** branch, 192 E. Broadway (477-6770) . . . 7/28 at 10:30 a.m.: "Tap Dancing Workshop," a program for children ages 8 and up at the **96th Street** branch, 112 E. 96th St. (289-0908) . . . 8/1 at 1:30: "Animal Show," presented by Theo Powell at the **Fort Washington** branch, 535 W. 179th St. (927-3533) . . . 8/1 at 4:30: "Mime Workshop," a program presented by Rafael Risemberg at the **115th Street** branch, 203 W. 115th St. (666-9393) . . . 8/2 at 2: "Town Mouse and Country Mouse," a puppet show with stories and songs at the **Aguilar** branch, 174 E. 110th St. (534-2930). Most programs require advance registration.

HOT PROSPECTS—Summer performances in Prospect Park, Brooklyn (718-965-8950). At the Picnic House, near P.P.W. and 3rd St. 7/31 at 3: "Yin Mei"—See this special dancer combine music, dance and traditional costumes of China. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 7/30 and 7/31 at 1 and 3: "Haiku Poetry"—Observe the live animals in the Pet Care Center and then create a Japanese style poem about one of the animals. Exhibits: "Nature Area"; "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. (570-3932). "Summer Family Programs"—Every Tue.–Fri. at 11 a.m.: Gallery Talk/Sketching; at 1 each day, enjoy a film. Program runs through 8/5 and needs no advance registration. Families should meet at the Uris Center. Free (with museum admission). Daily themes—7/26: "The Abstract Expressionists"; 7/27: "Coming of Age"; 7/28: "Images of Children"; 7/29: "Samurai! The Way of the Warrior."

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). 7/25 (ages 4–6) and 7/26 (ages 7–9) at 11 a.m.: "Make a Book"—Children will explore the Seaport, create, and illustrate stories based on their journey, and then create their own book. $10 (reserve); also, Fri.–Sun., 2:30–4, through the summer: "Family Workshops"—Parents and children can learn 19th-century printing techniques in this special workshop (free with admission). Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special summer workshops: 7/25 at 1: "Young Dancers in Repertory"; at 1:45: "Dr. Dimensions Amazing Feats"; 7/27 at 3:15: "Greenhouse Treasure Hunt"; 7/28 at 1: "Paper Quiltmaking"; 7/29 at 1: "Vishnu Wood and Safari East"; 7/29 at 7 p.m.: "Maria, Country Music"; 7/30 at 12:30: "Mask Story Making"; 7/31 at 1:15: "Paper Quilt Making"; 7/31 at 1: "Musical Instrument Hunt"; also, "Doctor Dimension and the Rulers of the Universe."—An exhibit in which children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Hours (through 9/6): Daily except Tue. 10 a.m.–5 p.m. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Summer Workshops, Tue. at 10:30 a.m. and 1:30 p.m. 7/26: "Urban Constructions"—Children create a model of New York City using objects from the environment; 50 cents; 8/2: "Picture a Person"—Create a portrait that expresses a mood and a personality. 50 cents. Museum hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1 (must be accompanied by an adult).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 7/30, 11 a.m.–4: "Model Rocket Blast Off"—See the launching of rockets of various sizes and shapes; free. 7/30 and 7/31 (times to be announced): "Constellations in the Summer Sky"—Learn the names and positions of stars in the night sky. 50 cents. Call about "Sky High Summer," through 8/28, for daily activities. Current exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces support all kinds of structures. Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Summer-workshop programs: "Ships Ahoy!," sessions with a nautical theme, each Wed. 1–3 ; free with $2 museum admission; 7/31, noon–4: "Water Workshops"—Children, ages 3 and older, can enjoy warm-weather water games; participants should dress appropriately (for getting wet). Hours: Tue.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NIGHTLIFE
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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 7/29-7/30: Jim McNeely Trio with Mike Richmond, Victor Lewis. 7/31: Carla Morena. Sets at 10 and 11:30. Friday and Saturday third set at 1a.m. **AE, CB, DC.**

BIRDLAND—2745 Broadway at 105 St (749-2228). 7/29-7/30: Jaki Byard's piano trio. 7/31: Sharon Freeman and Mike Richmond. 8/1: All star benefit for the Riverside Park Arts Festival with Dewey Redman, Tiny Grimes and David Amram. Music nightly 9-1a.m. **AE, V, MC, DC, CB.**

THE BITTER END—149 Bleecker St. (673-7030). 7/27: Points West, Rescue, Tall Stories, The Shakers. 7/28: Ellie Sarti, Wild History, Talk, Hunting Accident. Shows at 8, 9, 10:30 and 12. Weekends at 8, 10, midnight and 1:30 a.m. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/31: Yellowjackets. Beg. 8/2: George Howard. Shows at 9 and 11 with third shows at 1:30a.m. on Friday and Saturday. "After Hours..." the Dan Harper Quartet plays Tue.-Sun. after last set till 4a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/29-7/30: Taj Mahal, The Nighthawks. Shows are at 8 and 11 on weekdays and Sundays, at 8:30 and 11:30 on Friday and Saturday. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/30: John Hicks with bass accompaniment. Beg. 8/1: Fred Hersch with Mike Formanek. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 7/29-7/30: Metropolitan Bopera House. Mon.–Thu. 8–midnight, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Every Mon.–Fri. from 5–8:30: Early Bird concerts with the Brooks Kerr Duo featuring Bob Field on bass. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). Show starts at 9. 7/30: Skip Healy. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 7/31: Night Ark. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring sets Thu.–Sat. at 9:30 and 11. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Closed Mondays. 7/29-7/30: Hal Schaefer Duo. **Upstairs:** 7/29: Tommy Koenig's "Living Experiment" at 8. New York Voices in concert at 10. Keith Alan Davis at 11:45. 7/30: New York Voices at 8, cabarets at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

JIMMY WALKER'S—245 E. 55th St. (319-6650). Every Wed. from 9: Ed Polcer with Ken Peplowski–Frank Vignola Mid-Town jazz. Thu.–Sat. at 9, 10:30, and midnight: Mary O'Dowd Band. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 7/29: Rob Stoner Band and The Gunrunners. 7/30: Just Us, Blame Our Parents, Mike Dugan Blues Band. Shows at 9 and 10, third show Saturday at 11. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 7/30: Steve Kuhn on piano, David Fink on bass. Beg. 8/2: Lee Ann Ledgerwood and Steve LaSpina. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/28: Nora York at 9. 7/29: Carmaig de Forest and Shackwacky. 7/30: The Ordinaires. Sun.-Thurs. shows at 9 and 11. Fri. and Sat. shows at 9 and midnight. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 7/30: Harlem Heat. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). Three shows Fri. and Sat. at 9:30, 11:30 and 1a.m. **AE, CB, DC, MC.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. Sets at 10, 11 and 12:30 a.m. AE, DC, MC, V.

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 7/29: Jeffrey Osborne at 11. 7/30: Bonnie Raitt at 11. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/29: BAC with Hughie Carroll. 7/30: Bad Luck & Trouble. 7/31: The Worms. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 7/30: Ray Chew and His Group. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 7/29-7/30: Johnny Copeland. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Main Room: 7/29-7/30: Gato Barbieri. **Terrace:** 7/27-7/30 Jimmy Gourley and Dominique Lemerle. Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Beg. 8/2: Bireli Lagrene Quartet. Shows at 9:30, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 7/29: Marc Bernstein. 7/30: Andy Laster. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). Jazz, Tue.–Sun. from 9. 7/27-7/31: Jon McNeil quartet. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. 7/28: Holmes Brothers, Bobby Radcliffe. 7/29: Robert Gordon, Cliff Eberhardt. 7/30: Angela Sperehli, Eddie Shaw. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 7/28-7/29: Jamie de Roy. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Wed. and Thu. at 9:30: Comedy showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

CHINA CHALET—47 Broadway (943-4380). 7/27: Alan Chan and the Improvables, Kate Magill, Julio Rodriguez. Showtime 7p.m. **AE, CB, DC, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 9 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. Through 7/30-7/31: Jack Young and Imam. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/31: Tom Kenny, Laura Kightlinger, Eric Kornfeld, Don McEnery. D. Sun.–Thu. at

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The New York Public Library, of course. It was in our Science and Technology Research Center that Edwin Land formulated the concepts for his synthetic polarizer for light. This work led to his invention of instant photography, the heart of the Polaroid Camera. Chester Carlson, the creator of the Xerox copier, also did much of his research here.

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DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 7/30: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

RASCAL'S DOWNTOWN—12 E. 22nd St.(420-1777). Informal and friendly club/restaurant with dancing nightly from 9–4 a.m. **AE, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.–Sat. at 6:30: Jay Leonhart. Closed 7/24 through 8/8 for renovations. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.–Sat. at 8:30. **AE.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 3461 W. 46th St. (265-8133). **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 7/31: Teri Coyne's comedy, TBA. 8/1: TBA, Daniel Brewer and David Vodnecar in "Fact and Fiction," a musical review. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

IBIS—151 E. 50th St. (753-3429). Exotic room (upstairs at Café Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10. **AE, CB, DC.**

WEST BANK CAFE—407 W. 42nd St. (695-6909). 7/29: Masurian Memories, Steve Hayes in Concert. 7/30: Steve Hayes, Alone Together. Shows at 8:30 and 10:30. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Kurt Wieting plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by Larry Vuckovich, Tue.–Sun. 9–1 a.m. and Sunday jazz brunch 12-2:30p.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30, followed by singer-pianist Ann Hampton Callaway, Tue.–Sat. at 9:45, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). Judge's Chamber: Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar. Nightly at 8. 7/30: Bill Graves and Patrick Dragonnette. 7/31: Comedy and music of Jon Delfin. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/28: Rockapella. **No credit cards.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Drew Cooke, Paul Sportelli, and Roy Glover alternating Mon.–Sat. from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

OH JOHNNY!—248 W. 14th St. (645-1440). Every Mon. and Wed. from 9–3 a.m.: Pianist Roy Bailey. Tue. from 9–3 a.m.: Victoria Shaw. Thu. and Sat. from 6–10: Pianist Berri Blair. Fri. from 6–10: Pianist Tug Wilson. Thu.–Sun. from 10–3: Pianist Jerry Scott. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodward performs every Wed.–Sat. from 7:30–11:30. **AE, CB, DC.**

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, JULY 27–29 and AUGUST 1–2

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 *Business This Morning*
4 News
5 Wed.–Fri.: *Saber Rider*
Mon., Tue.: *She-Ra*
7 *World News*
9 *Zoobilee Zoo*
11 Wed.: *Open Mind.* Public Affairs.
Thu.: *Aprenda Ingles*
Fri.: *Watch On Washington*
Mon.: *Insight*
Tue.: *Tom and Jerry*
13 *Bodywatch*
21 Mon., Tue.: *A.M. Weather*
H Wed.: **Movie:** *Treasure Island*
M Wed.: **Movie:** *A Hatful of Rain*
Mon.: **Movie:** *Samson and Delilah*
Tue.: **Movie:** *The Outlaw*
S Mon.: **Movie:** *Kavik, the Wolf Dog*
Tue.: **Movie:** *The Quinns*

6:10 a.m.
H Mon.: *1001 Arabian Nights*
M Thu.: **Movie:** *In Old Chicago*

6:30 a.m.
2 News
4 *Before Hours*
5 *He-Man*
9 *Comic Strip*
11 *Spiral Zone*
13 *New Jersey News* (except Mon.)
Mon.: *Currents*
H Fri.: *Survival Series*
M Fri.: **Movie:** *The Revolt of Mamie Stover*
S Thu.: **Movie:** *The Manhattan Project*

6:45 a.m.
4 News
21 Wed.–Fri.: *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 Wed.–Fri.: *Woody Woodpecker*
Mon., Tue.: *Good Day New York* (concludes at 9 a.m.)
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Teddy Ruxpin*
13 *Sesame Street*
21 *Lilias, Yoga, and You*
31 *Ohayo! New York*
H Thu.: *Planet Earth*
Tue.: *To Climb a Mountain*
S Wed.: **Movie:** *The Reluctant Astronaut*
Fri.: *Nicky and the Nerd*

7:30 a.m.
5 Wed.–Fri.: *Flintstones*
9 *Jetsons*
11 *Smurfs*
21 *Homestretch*
H Wed.: *The Adventures of Tom Sawyer*
Thu.: *Tales of Little Women*
Fri.: *The Adventures of Tom Sawyer*
Mon.: *The Adventures of Tom Sawyer*
Tue.: *Tales of Little Women*
S Fri.: *Between Two Loves*
Tue.: **Movie:** *Haunted Honeymoon*

7:35 a.m.
M Tue.: **Movie:** *Hurry Sundown*

8:00 a.m.
5 Wed.–Fri.: *Bugs and Porky*
9 *Bugs Bunny*
11 *Jem*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *The Man Who Broke 1,000 Chains*
Thu.: **Movie:** *Solar Babies*
Fri.: **Movie:** *Callie and Son*
Mon.: **Movie:** *Brighton Beach Memoirs*
Tue.: **Movie:** *Jaws: The Revenge*
M Wed.: **Movie:** *13 West Street*
Thu.: *Country Music*
Fri.: *The Legendary Ladies*
S Mon.: **Movie:** *Beat Street*

8:30 a.m.
5 Wed.–Fri.: *My Little Pony*
9 *Dinosaucers*
11 *Bionic Six*
13 *Mister Rogers*
M Mon.: **Movie:** *Hercules Unchained*
S Thu.: **Movie:** *Thunder Run*
Fri.: **Movie:** *Rousters*

9:00 a.m.
2 *The Judge*
4 *Geraldo*
5 *I Love Lucy*
7 *Morning Show*
9 *My Favorite Martian*
11 *Ghostbusters*
13 *Sesame Street*
21 *Owl TV*
31 *Body Pulse*
M Thu.: *Hollywood Uncensored*
Fri.: **Movie:** *The Outsiders*
S Wed.: *The 1,000 Dozen*

9:30 a.m.
2 *Divorce Court*
5 *I Love Lucy*
9 *I Dream of Jeannie*
11 *G.I. Joe*
21 *Reading Rainbow*
31 *Body Electric*
M Wed.: **Movie:** *Mannequin*
H Thu.: **Movie:** *Jake Speed*
Tue.: **Movie:** *Fiddler on the Roof*
S Tue.: *The Tale of Peter Rabbit*

10:00 a.m.
2 *Family Feud*
4 *Sale of the Century*
5 *Gilligan's Island*
7 *Sally Jessy Raphaël*
9 *People Are Talking*
11 Wed.: *The Munsters* (4 episodes)
Thu.: *Odd Couple* (4 episodes)
Fri.: *Laverne and Shirley* (4 episodes)
Mon.: *Mork & Mindy* (4 episodes)
Tue.: *Little Rascals* (4 episodes)
21 Instructional Television (concludes at 3)
31 Wed.: *Interests*
Thu.: *Images/Imagenes*
Fri.: *Another View*
Mon.: *Art Forum*
Tue.: *Cityscope*
H Wed.: **Movie:** *Sylvester*
Mon.: *Olivia Newton-John*
M Tue.: **Movie:** *Blind Date*
S Wed.: **Movie:** *Paper Moon*
Thu.: **Movie:** *The Far Horizons*
Fri.: **Movie:** *The Carey Treatment*
Mon.: **Movie:** *El Dorado*
Tue.: **Movie:** *The Hill*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
31 Wed.: *Ask Congress*
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Black Forum*
Tue.: *State of the Arts*
H Fri.: **Movie:** *Dirty Tricks*
M Thu.: **Movie:** *Sweet Lorraine*
Fri.: **Movie:** *The Wraith*
Mon.: **Movie:** *Revenge of the Nerds II*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Dukes of Hazzard*
7 *Growing Pains*
9 *People Are Talking*
31 Wed.: *Business of Management*
Thu.: *All About TV*
Fri.: *Adams Chronicles* (cc)
Mon.: *Young at Heart*
Tue.: *Taiwan Transformed*
H Mon.: **Movie:** *Summer of '42*
M Wed.: **Movie:** *The Mark of Zorro*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
31 Wed.: *Business File*
Thu.: *Adam Smith*
Mon.: *World Beat*
Tue.: *Body Watch*
H Thu.: **Movie:** *Ordeal by Innocence*

11:45 a.m.
M Tue.: **Movie:** *To Sir With Love*

NOON
2 News
4 *Super Password*
5 *Bionic Woman*
7 *Ryan's Hope*
9 News
11 Wed.: **Movie:** *The Magic of Lassie* (1978). Mickey Rooney.
Thu.: **Movie:** *Dracula's Dog* (1978). Reggie Nalder.
Fri.: **Movie:** *The Beast Must Die* (1975). Calvin Lockhart.
Mon.: **Movie:** *The Towering Inferno* (1974). Part I of II. Steve McQueen.
Tue.: **Movie:** *The Towering Inferno* (1974). Part II of II. Paul Newman.
13 *House for All Seasons*
31 Wed.: *The Struggle for Poland*
Thu.: *Upstairs, Downstairs*
Fri.: *Modern Maturity*
Mon.: *Sixteen Days of Glory*
Tue.: *Alive From Off Center*
H Wed.: *America Undercover:* "Vigilante"
Fri.: **Movie:** *Forbidden*
M Thu.: **Movie:** *Belles on Their Toes*
Fri.: **Movie:** *Ratboy*
Mon.: **Movie:** *Splash*
S Wed.: **Movie:** *Dragnet*
Thu.: **Movie:** *Modern Girls*
Fri.: **Movie:** *Ernest Goes to Camp*
Tue.: **Movie:** *Death of a Salesman*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
13 *This Old House*
31 Fri.: *Science Journal*
Tue.: *Song for China*
H Tue.: **Movie:** *Project X*
M Wed.: **Movie:** *Lloyds of London*
S Mon.: *Jaws IV*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
13 Wed.: *One-on-One*
Thu.: *Defense Monitor*
Fri.: *Innovation*
Mon.: *Inside Albany*
Tue.: *American Interests*
31 Wed.: *Mystery!: The Return of Sherlock Holmes*
Thu.: *Moments in Time*
Fri.: *Documentary Is*
Mon.: *Declaration of Independence*
Tue.: *Masterpiece Theatre: The Last Place on Earth*
H Wed.: **Movie:** *Nothing in Common*
Thu.: *Tanner '88*
Mon.: **Movie:** *A Man for All Seasons*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
13 *Joy of Painting*
H Thu.: **Movie:** *The Professionals*
M Thu.: *The Tamarind Seed*
Tue.: **Movie:** *My Name Is Julia Ross*
S Thu.: **Movie:** *Back to the Beach*
Fri.: **Movie:** *The Legend of Sleepy Hollow*

2:00
2 *As the World Turns*
4 *Another World*
5 *Thundercats*
7 *One Life to Live*
9 *Newlywed Game*
11 *Best Talk in Town*
13 *French in Action*
31 Wed.: **Movie:** *Parlor, Bedroom, Bath* (1931). Buster Keaton.
Thu.: **Movie:** *Milky Way* (1936). Harold Lloyd.
Fri.: *Summer Night Music:* "Black Wax"
Mon.: *European Journal*
Tue.: **Movie:** *Reaching for the Moon* (1931). Douglas Fairbanks.
H Fri.: **Movie:** *The Aurora Encounter*
M Fri.: **Movie:** *Captain From Castile*
Mon.: **Movie:** *Every Time We Say Goodbye*
S Wed.: **Movie:** *Dreamscape*
Mon.: **Movie:** *Stoogemania*

2:30
5 *Bugs & Porky*
9 *Dating Game*
11 *Voltron*
13 *French Chef*
31 Mon.: *This Old House*
H Tue.: **Movie:** *Making Mr. Right*
M Wed.: **Movie:** *Kentucky*
S Tue.: *Follies*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Heathcliff*
13 *International Kitchen*
21 *Mister Rogers*
31 Mon.: *The Perkins Family*
H Wed.: **Movie:** *Why Me?*
Mon.: *Bon Voyage, Charlie Brown*
M Tue.: **Movie:** *Made for Each Other*
S Thu.: *The Terrible Secret*

3:30
5 *Real Ghostbusters*
11 *Tom and Jerry*
13 *Frugal Gourmet*
21 *Sesame Street*
31 *Video Music Box*
H Thu.: *Live From Planet Earth*
Fri.: **Movie:** *A Christmas Story*
M Thu.: **Movie:** *That's Life!*
S Fri.: *Nicky and the Nerd*
Mon.: *The Horrible Secret*

3:45
M Mon.: **Movie:** *Special Delivery*

4:00
2 *Superior Court*
4 *Donahue*
5 *Ducktales*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Tom and Jerry*
13 *Sesame Street*
H Thu.: **Movie:** *Shipwreck!*
M Wed.: **Movie:** *Commandos Strike at Dawn*
S Wed.: **Movie:** *The Reluctant Astronaut*
Thu.: *Hey There, It's Yogi Bear*
Fri.: *My Father, My Rival*
Mon.: **Movie:** *Kavik, the Wolf Dog*
Tue.: *The Bridge of Adam Rush*

4:30
2 *People's Court*
5 *Double Dare*
11 *Transformers*
21 *Reading Rainbow*
31 Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *All About TV*
Tue.: *Make Yourself at Home*
H Mon.: *Ivanhoe*
Tue.: **Movie:** *Hockey Night*
M Fri.: **Movie:** *Hercules Unchained*
Tue.: **Movie:** *Except for Thee and Me*

4:45
H Wed.: **Movie:** *Treasure Island*

5:00
2 4 7 News
5 *What's Happening?*
9 *Hawaii Five-O*
11 *Little House*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *Interests*
Fri.: *Kwitney Report*
Mon.: *Looking East*
Tue.: *Body Electric*
H Fri.: *Survival Series*
S Fri.: *Between Two Loves*
Tue.: **Movie:** *The Quinns*

5:15
M Thu.: **Movie:** *Trail of the Pink Panther*

5:30
2 News
5 *Too Close for Comfort*
13 *Reading Rainbow*
31 *City Comment*
H Mon.: **Movie:** *White Water Summer*
M Mon.: **Movie:** *The Karate Kid*

5:45
31 *News From City Hall*
H Thu.: **Movie:** *Hotshot*

Weeknights, JULY 27–29 and AUGUST 1–2

WED., JULY 27

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *The Jeffersons*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Saving Grace*
M **Movie:** *Panic in the Streets*
S **Movie:** *Hot Pursuit*

6:30
5 *WKRP in Cincinnati*
7 11 News
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 **Baseball:** Yankees vs. Milwaukee
13 *MacNeil/Leher*
21 *World of Survival:* "Death Trap Lake." Focuses on a dangerous watering hole for African wildlife.
M *The Max Movie Show*

8:00
2 *Jake and the Fatman*
4 **Special:** *Surprise!*
5 **Movie:** *Coast to Coast* (1980). Dyan Cannon.
7 *Growing Pains*
9 *Evening Magazine*
21 *Sixteen Days of Glory*
31 *Dark Shadows*
H **Movie:** *The Fourth Protocol*
M **Movie:** *Vacation*
N **Movie:** *Turtle Diary*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Floyd on France.* A series of seven half-hour programs following British chef Keith Floyd as he samples foods from various regions of the country.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *The Equalizer*
4 *Funny People*
7 *Hooperman*
9 *Morton Downey Show*
13 *American Playhouse: Eleanor—In Her Own Words.* Lee Remick portrays Eleanor Roosevelt in this one-woman show adapted from the first lady's writings and public appearances.
21 *The Great Space Race:* "The Next Civilization." Using computer generated animation, this episode looks ahead to the future possibilities of lunar bases, colony capsules, and space stations.
31 *Sixteen Days of Glory.* Series dealing with the dramatic stories of the 1984 Summer Olympic competition.
S **Movie:** *Dreamscape*

9:30
7 *Slap Maxwell*

10:00
2 *Wiseguy*
5 9 11 News
4 *St. Elsewhere*
7 *Spenser: For Hire*
13 *Searching for Justice.* Features documentary segments dealing with landmark Supreme Court decisions; includes an interview with Supreme Court Justice Thurgood Marshall.
21 *Together to Mars?*
31 *Kwitney Report*
H *Vietnam War Story*
M **Movie:** *Dreamscape*
N **Movie:** *Julius Caesar*

10:30
11 *Odd Couple*
31 *Broadway Magazine*
H *The Hitchhiker*

11:00
2 4 News
5 *Taxi*
7 News
9 *Benny Hill*
11 *Odd Couple*
13 *Shoulder to Shoulder:* "Lady Constance Lytton." Portrait of an aristocrat who becomes involved in the suffrage cause.
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *America Undercover:* "Cop"
S *Poison*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *Alive From Off Center.* A program of off-beat original dance and circus art works.
S **Movie:** *Candy Stripe Nurses*

11:35
2 *Adderly*

11:40
M **Movie:** *Dolls*

11:50
H **Movie:** *Pretty Smart*

MIDNIGHT
7 **Movie:** *Murph the Surph* (1975). Robert Conrad.
11 *Star Trek*
13 *We the People*
21 *Nightly Business Report*

12:15 a.m.
N **Movie:** *One Woman or Two*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
21 *Nova*

12:45 a.m.
2 **Movie:** *Spraggue* (1984). Michael Nouri.

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Fresh Fields*
M **Movie:** *On the Line*
S **Movie:** *Dragnet*

1:20 a.m.
H **Movie:** *The Boys Next Door*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *Keys to Success*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *A Wing and a Prayer* (1944). Don Ameche.

2:30 a.m.
5 **Movie:** *The Sea Wolf* (1941). Edward G. Robinson.
11 *A Celebration of Caring*
13 *Profiles of Nature*

2:45 a.m.
M *Eros America*

2:50 a.m.
S **Movie:** *Ninja III*

2:55 a.m.
H **Movie:** *Raging Bull*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan in the Trap* (1946). Sidney Toler.
13 *National Audubon Society Special*

3:15 a.m.
M **Movie:** *Moon in Scorpio*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *The Struggles for Poland*
S *Brothers*

4:45 a.m.
M **Movie:** *Off the Wall*

5:00 a.m.
5 *I Love Lucy*
11 *Focus on Success*
H **Movie:** *Long Gone*
S **Movie:** *Hot Pursuit*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *One-On-One*

THU., JULY 28

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *The Manhattan Project*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
M **Movie:** *Blind Date*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Invasion South." Follows the migration of birds.
H **Movie:** *Solar Babies*

8:00
2 *48 Hours*
4 *Cosby Show*
5 **Movie:** *Wheels of Fire* (1985). Gary Watkins.
7 **Movie:** *King of the Gypsies* (1978). Eric Roberts.
9 *Evening Magazine*
11 **Movie:** *Cat People* (1982). Nastassia Kinski.
21 *Wild America:* "Wild Refuge"
31 *Dark Shadows*
N **Movie:** *In This Our Life*
S **Movie:** *Thunder Run*

8:30
4 *Heart and Soul*
9 *Entertainment Tonight*
13 *Currents:* "Under the Boardwalk." Travels to Atlantic City for an in-depth look at casino gambling.
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
9 *Morton Downey Show*
13 *TV Down Under: The Last Dream.* Part II of a 3-part miniseries featuring award–winning filmmaker John Pilger; includes an affectionate and critical look at the people and history of Australia.
21 31 *Mystery!: The Return of Sherlock Holmes.* Part IV of a 7-part series dealing with Sir Arthur Conan Doyle's famous sleuth.
H **Movie:** *Predator*
M **Movie:** *A Fine Mess*

9:30
4 *Night Court*
S **Movie:** *Modern Girls*

10:00
2 *Cagney & Lacey*
5 9 11 News
4 *L.A. Law*
7 *Hothouse*
13 *Channel Crossings*
21 *The Sandbaggers*
31 *Tenko.* Powerful drama of life in a Japanese prison camp for women.
N **Movie:** *Chisum*

10:30
11 *Odd Couple*
M **Movie:** *My Chauffeur*

11:00
2 4 News
5 *Taxi*
7 News
9 *Benny Hill*
11 *Odd Couple*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Tanner '88*
S *Gleason*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *Bless Me Father*
H **Movie:** *Happy Hour*
S **Movie:** *Fire with Fire*

11:35
2 *Night Heat*

MIDNIGHT
7 **Movie:** *Old Dracula* (1974). David Niven.
11 *Star Trek*
13 *Summer Night Music*
21 *Nightly Business Report*
N **Movie:** *Twist and Shout*

12:10 a.m.
M **Movie:** *Joy of Flying*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
21 *Remember When*

12:45 a.m.
2 **Movie:** *Blind Justice* (1986). Time Matheson.

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Keys to Success*
H **Movie:** *Angel Heart*

1:15 a.m.
S **Movie:** *Back to the Beach*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Leher*

1:45 a.m.
M **Movie:** *Party Camp*

1:50 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Credit Time Bomb*
9 *Home Shopping Overnight*

11 *Dempsey and Makepeace*

2:05 a.m.
2 News

2:20 a.m.
7 **Movie:** *A Matter of Time* (1976). Liza Minnelli.

2:30 a.m.
5 **Movie:** *McCloud* (1974). Dennis Weaver.
13 *Profiles of Nature*

2:55 a.m.
H **Movie:** *Crystal Heart*
S **Movie:** *Hardbodies II*

3:00 a.m.
4 *Hit Squad*
11 *Lifestyles of the Rich and Famous*
13 *Adventure*

3:25 a.m.
M **Movie:** *Slaughter High*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
11 *Twilight Zone*
13 *Innovation*

4:25 a.m.
S *The Terrible Secret*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Sixteen Days of Glory*

4:40 a.m.
H **Movie:** *Predator*

5:00 a.m.
5 *I Love Lucy*
11 *U.S. Farm Report*
M **Movie:** *From Beyond*

5:15 a.m.
S *Hey There, It's Yogi Bear*

5:30 a.m.
4 *New Wilderness*
7 *Morning Stretch*
11 News
13 *Floyd on France*

FRI., JULY 29

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Making Mr. Right*
S **Movie:** *Rousters*

6:15
M **Movie:** *Hercules*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 **Baseball:** Mets vs. Pittsburgh
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Treasure Hunters"
S *Gleason*

8:00
2 **Special:** *Clown College 20th-Anniversary*
4 *Bloopers and Practical Jokes*
5 **Movie:** *Herbie Goes to Monte Carlo* (1977). Dean Jones.
7 *Perfect Strangers*
11 **Movie:** *Fast Times at Ridgemont High* (1982). Sean Penn.
21 *Nature:* "Kingdom of the Ice Bear." Part II of a 3-part series dealing with wildlife on and under the ice of the Arctic Ocean.
31 *Washington Week in Review*
H **Movie:** *Instant Justice*
M **Movie:** *Police Academy 4*
N **Movie:** *Three Men and a Cradle*
S **Movie:** *Ernest Goes to Camp*

8:30
7 *Full House*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 **Movie:** *Miles to Go* (1986). Jill Clayburgh.
4 **Special:** *Blacke's Magic*
7 *Mr. Belvedere*
13 *Sixteen Days to Glory.* A look at U.S. swimmers John Moffet and Rowdy Gaines—both predicted gold medal winners.
21 *Soldiers: A History of Men in Battle:* "Infantry." Shows how the infantryman has remained absoulutely essential since Roman times; also looks at the development of weapons.
31 **Movie:** *Doctor Who*

9:30
7 *I Married Dora*
M **Movie:** *Used Cars*
S *Comedy Club*

10:00
4 *Miami Vice*
5 11 News
7 *20/20*
13 *Tinker, Tailor, Soldier, Spy.* Sir Alex Guinness stars in this 6-part dramatization of John le Carre's spy thriller.
21 *Korea: The Forgotten War.* Traces the actions of the war in Korea from its inception to the armistice; hosted by Robert Stack.
H **Boxing:** Starling vs. Molinares and Honeyghan vs. Chung
N **Movie:** *Pride and Prejudice*
S *Brothers*

10:30
9 News
11 *Odd Couple*
31 *Club Date:* "Dixieland Jazz." Peanuts Hucko performs in a nightclub setting.
S *It's Garry Shandling's Show*

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
11 *Odd Couple*
13 **Movie:** *Georgy Girl* (1966). Lynn Redgrave.
31 *World TV Presents* (Chinese programming)
S **Movie:** *Raw Deal*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Morton Downey Show*
11 *The Honeymooners*
21 *Washington Week in Review*
M **Movie:** *Lady Chatterley's Lover*

11:35
2 **Movie:** *That Secret Sunday* (1986). James Farentino.

MIDNIGHT
7 **Movie:** *Deadly Encounter* (1982). Larry Hagman.
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)
H **Movie:** *Hamburger*
N **Movie:** *Working Girls*

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
9 *The Street*
21 *The Kingston Trio and Friends: Reunion.* Tommy Smothers hosts this reunion of the original Kingston Trio; guests include Mary Travers and Lindsey Buckingham.

1:00 a.m.
5 *Archie Bunker*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*
13 *Fresh Fields*
S **Movie:** *The Concrete Jungle*

1:15 a.m.
M **Movie:** *The Kindred*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Leher*

1:35 a.m.
H *Vietnam War Story*

1:50 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
5 *Hair Loss*
7 News
9 *Home Shopping Overnight*
11 Wrestling
H **Movie:** *Cavegirl*

2:15 a.m.
2 *Win, Lose, or Draw*

2:30 a.m.
4 News
5 **Movie:** *Winning* (1969). Paul Newman.
7 **Movie:** *Love Among the Ruins* (1975). Katharine Hepburn.
13 *All About TV*

2:50 a.m.
2 **Movie:** *Weekend Nun* (1972). Joanna Pettet.
M **Movie:** *Wired to Kill*
S **Movie:** *When a Stranger Calls*

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Charlie Chan in Dangerous Money* (1946). Sidney Toler.
13 *American Playhouse: Eleanor—In Her Own Words*

3:40 a.m.
H **Movie:** *One More Saturday Night*

4:00 a.m.
4 *Hit Squad*
13 *Searching for Justice*

4:20 a.m.
2 *Newsmakers*

4:30 a.m.
4 *Matchmaker*
7 **Movie:** *Kansas Raiders* (1950). Audie Murphy.
11 *Twilight Zone*
M *Comedy Experiment*

4:35 a.m.
S *My Father, My Rival*

4:50 a.m.
2 **Movie:** *The Failing of Raymond* (1971). Jane Wyman.

5:00 a.m.
4 *New Record Guide*
11 *Crook and Chase*
13 *Shoulder to Shoulder*

5:05 a.m.
M **Movie:** *The Survivors*

5:15 a.m.
H **Movie:** *Instant Justice*

5:30 a.m.
4 *Ben Casey*

5:35 a.m.
S **Movie:** *The Legend of Sleepy Hollow*

MON., AUG. 1

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
S *Working for Peanuts*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H **Movie:** *Brighton Beach Memoirs*
S **Movie:** *Beat Street*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Stuffed Tragedy." The tragedy of poaching for the tourist trade in South America.

8:00
2 *Blue Skies*
4 *Alf*
5 **Movie:** *The Domino Principle* (1977). Gene Hackman.
7 **Baseball:** Teams to be announced (concludes at 11 p.m., approx.)
9 *Evening Magazine*
11 **Movie:** *To Live and Die in L.A.* (1985). Wiliam Peterson.
21 *Adventure*
31 *Dark Shadows*
M **Movie:** *Splash*
N **Movie:** *A Streetcar Named Desire*

8:30
4 *The Hogan Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *Head Mistress* (1984). Robert Urich.
9 *Morton Downey Show*
13 *American Masters:* "Directed by William Wyler." An intimate portrait of the life and career of the renowned Hollywood director who made some of the most memorable movies of all time; includes interviews with Bette Davis, Barbra Streisand, Lillian Hellman and others.
21 *The Day the Universe Changed*
31 *Declaration of Independents*
H **Movie:** *No Way Out*
S **Movie:** *Jaws IV*

9:30
2 *Designing Women*

10:00
2 *Magnum, P.I.*
5 9 News
13 *The Journey.* Part I. Wonderful documentary that examines the impact of nuclear arms.
21 *Originals*
31 *Poldark*
M **Movie:** *Revenge of the Nerds*

10:30
11 News
21 *Trying Times: A Family Tree.* Rosanna Arquette stars in this comedy about a young woman's traumatic first meeting with her future in-laws.
N **Movie:** *The Gospel According to Vic*
S **Movie:** *Quiet Cool* (cc)

11:00
2 4 7 News
5 *Taxi*
9 *Benny Hill*
11 *Odd Couple*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
H *Olivia Newton-John*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *Alive From Off Center*
M **Movie:** *Revenge of the Nerds II*

11:35
2 *Hunter*

MIDNIGHT
7 **Movie:** *Go Tell the Spartans* (1978). Burt Lancaster.
11 *Star Trek*
21 *Nightly Business Report*
H **Movie:** *Instant Justice* (cc)
S **Movie:** *Catch-22*

12:30 a.m.
4 *David Letterman*
5 *McCreary Report*
9 *The Street*
13 *Mystery!: The Return of Sherlock Holmes*
21 *Point of View:* "Rated X." A candid view of men's feelings toward women fifteen years after the birth of the women's movement.
N **Movie:** *Blood of a Poet*

12:45 a.m.
2 **Movie:** *Copacabana* (1985). Barry Manilow.

1:00 a.m.
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *Blood Diner*

1:30 a.m.
4 11 News
5 *Health and Tennis*
13 *MacNeil/Lehrer*

1:45 a.m.
H **Movie:** *Jocks*

2:00 a.m.
4 *Wil Shriner Show*
5 *Can You Be Thinner?*
9 *Home Shopping Overnight*
11 *Keys to Success*
S **Movie:** *Friday the 13th Part VI*

2:05 a.m.
2 News

2:15 a.m.
7 News

2:30 a.m.
5 **Movie:** *The Beguiled* (1971). Clint Eastwood, Geraldine Page.
11 *Celebration of Caring*
13 *Profiles of Nature*
M **Movie:** *The Secrets of Love*

2:45 a.m.
7 **Movie:** *Condor* (1986). Ray Wise.

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan and the Feathered Serpent* (1948). Roland Winters.
13 *Currents Special:* "Transplant"

3:20 a.m.
H **Movie:** *Dead Time Stories*

3:30 a.m.
4 *Matchmaker*
S **Movie:** *Stoogemania*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*
M **Movie:** *Splash*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre: Love Song*

4:45 a.m.
H **Movie:** *No Way Out*

5:00 a.m.
5 *I Love Lucy*
S *Working for Peanuts*

5:30 a.m.
4 *New Wilderness*
5 *I Love Lucy*
7 *Morning Stretch*
11 News
13 *Currents:* "Under the Boardwalk"

TUE., AUG. 2

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme a Break*
13 21 *Newton's Apple*
31 Italian programming (concludes at 8)
H **Movie:** *Bang the Drum Slowly*
M **Movie:** *Tough Enough*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
S *The Temptations*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
S **Movie:** *Haunted Honeymoon*

8:00
2 *Summer Playhouse*
4 *Matlock*
5 **Movie:** *Escape to Athena* (1979). Roger Moore.
7 *Who's the Boss?*
9 *Evening Magazine*
11 *Cheers*
21 *Nova:* "Why Planes Burn." Examines the efforts to make airplane fires more survivable.
31 *Dark Shadows*
H **Movie:** *Jaws: The Revenge*
M **Movie:** *Streets of Gold* (cc)
N **Movie:** *Return to Waterloo*

8:30
7 *Full House*
9 *Entertainment Tonight*
11 **Baseball:** Yankees vs. Milwaukee
13 *Innovation:* "The Science of Beauty." An exploration of the science of skin care; visits the Skin Care Study Center in Philadelphia where researchers determine whether or not skin products are safe.
31 *Eastenders*

9:00
2 **Movie:** *Johnnie Mae Gibson: FBI* (1986). Lynn Whitfield.
4 *In the Heat of the Night*
7 *Moonlighting*
9 *Morton Downey Show*
13 *The Struggles for Poland*
21 *Remember When:* "The Birds and the Bees." Discusses America's preoccupation with sexual mores and how this has affected the outlook and actions of societies.
31 *Summer Night Music.* A collection of documentary films on innovative musicians in several genres.
S **Movie:** *No Way Out*

9:30
H *America Undercover:* "Medicine"
M **Movie:** *No Way Out*
N **Movie:** *La Notte*

10:00
5 9 News
4 *Summer Showcase*
7 *Thirtysomething*
13 *The Journey.* Part II.
21 *We the People*
H **Movie:** *Stand by Me*

10:30
31 *Alive From Off Center*

11:00
2 4 7 11 News
5 *Koch on Call*
9 *Benny Hill*
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
S *Gleason*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *Alive From Off Center*
H **Movie:** *Making Mr. Right*
M **Movie:** *Klute*
S **Movie:** *Nomads*

11:35
2 *Diamonds*

MIDNIGHT
7 **Movie:** *When the Circus Comes to Town* (1981). Elizabeth Montgomery.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *The Three Godfathers*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
13 21 *Adventure*

12:45 a.m.
2 **Movie:** *Once Upon a Spy* (1980). Ted Danson.

1:00 a.m.
5 *Sybervision*
9 *Joe Franklin Show*
11 *Twilight Zone*
S *Poison*

1:10 a.m.
H **Movie:** *Chopping Mall*

1:30 a.m.
4 11 News
5 *St. Jude's*
13 *MacNeil/Lehrer*
M **Movie:** *The Kindred*

1:35 a.m.
S **Movie:** *Black Widow*

1:55 a.m.
7 News

2:00 a.m.
4 *Wil Shriner Show*
5 *Love Your Skin*
9 *Home Shopping*
11 *Focus on Success*

2:05 a.m.
2 News

2:25 a.m.
7 **Movie:** *Who'll Save Our Children?* (1978). Shirley Jones.

2:30 a.m.
5 **Movie:** *The Moon Is Blue* (1953). William Holden.
11 *Celebration of Caring*
13 *Profiles of Nature*
H **Movie:** *Night of the Creeps*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Charlie Chan and the Golden Eye* (1948). Roland Winters.
13 *Nature*
M **Movie:** *Neon Maniacs*

3:20 a.m.
S **Movie:** *Candy Stripe Nurses*

3:30 a.m.
4 *Matchmaker*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*
H **Movie:** *A Nightmare on Elm Street, Part 2*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *American Masters:* "Directed by William Wyler"

4:35 a.m.
M **Movie:** *No Way Out* (cc)

4:45 a.m.
S *Follies: A Concert Documentary*

5:00 a.m.
5 *Popeye*
11 *At the Movies*

5:30 a.m.
7 *Morning Stretch*
13 *Tony Brown*

Weekend, JULY 30–31

SAT., JULY 30

6:00 a.m.
5 *Can You Be Thinner?*
7 *New York Views*
9 *B.J. and the Bear*
11 *Christian Science Monitor*
13 *Sit and Be Fit*

6:30 a.m.
2 *Patchwork Family*
4 *Fight Back*
5 *Sylvanian Family*
7 *Wild Kingdom*
11 *Planet of the Apes*
13 *New Jersey News*

7:00 a.m.
4 *Kidsongs*
5 *Star Com*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
13 *We the People*
21 *Sesame Street*
H **Movie:** *Soul Man*
M **Movie:** *Munchies*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*
S **Movie:** *The Wings of Eagles*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *World Tomorrow*
7 *Little Wizards*
11 *Visionaries*
13 *Adam Smith*
21 *Sesame Street*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *Captain Power*
13 *Wall $treet Week*
M **Movie:** *P.K. and the Kid*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *Wonderworks*
H **Movie:** *The Professionals*

9:30 a.m.
7 *Flintstone Kids*
13 *One-on-One*
S **Movie:** *True Grit*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *World Championship Kick Boxing*
11 *Soul Train*
13 *Firing Line*
21 *An Evening of Championship Skating*
31 *Body Electric*
M *Country Music*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
13 *American Interests*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Charlie's Angels*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *From a Country Garden*
31 *Video Music Box*
H **Movie:** *Fast Forward*
M **Movie:** *Blind Date*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Storybreak*
4 *Foofur*
5 **Movie:** *Hard Driver* (1973). Jeff Bridges.
7 *Animal Crack-ups*
9 *Black Sheep Squadron*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
S **Movie:** *Dreamscape*

12:30
4 *I'm Telling*
7 *Health Show*
21 *This Old House*

1:00
2 *Young Universe*
4 *Road to Seoul*
7 *Weekend Specials*
9 *Baretta*
11 **Movie:** *Invasion of the Body Snatchers* (1956). Kevin McCarthy.
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)
H **Movie:** *Dragnet*
M **Movie:** *Hannah and Her Sisters*

1:30
2 *Guinness Records*
4 *Countdown to '88*
7 *Beverly Hills Cycling Invitational*
13 *Make Yourself at Home*
21 *French Chef*

2:00
2 *Paradise Steamship Company*
4 **Baseball:** California vs. Chicago or, Yankees vs. Toronto
5 **Movie:** *B.A.D. Cats* (1980). Asher Brauner.
9 *Baretta*
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*
S *Elton John*

2:30
2 **Golf:** Buick Open
7 **Football:** AFC-NFC Hall of Fame Game—Los Angeles vs. Cincinnati
13 *Floyd on France*
21 *Art of William Alexander and Lowell Speers*

3:00
9 *Knightrider*
11 **Movie:** *The Howling* (1981). Dee Wallace.
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*
H *Not Necessarily the Media*
M **Movie:** *Dreamscape*

3:30
5 **Movie:** *Charlie Chan at the Olympics* (1937). Warner Oland.
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Ask Congress*
S **Movie:** *Big Trouble in Little China*

4:00
9 *Knightrider*
13 *Currents Special:* "Transplant"
21 *Woodwright's Shop*
31 *TV Brazil*
H **Movie:** *Martin's Day*

4:30
2 *Sports Saturday:* "Boxing and Gymnastics"
21 *This Old House*
31 *Thinking Allowed*

5:00
4 *Super Chargers*
5 *Kojak*
9 *A-Team*
11 *Little House on the Prairie*
13 *Innovation*
21 *Degrassi Junior High*
31 *All That Bach*
M **Movie:** *Guess Who's Coming to Dinner?*

5:30
4 *Heroes*
13 *Science Journal*
21 *Doctor Who*
S **Movie:** *Sweet Lorraine*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *A-Team*
11 *Charles in Charge*
13 *National Audubon Society*
31 *Polish TV Network*
H **Movie:** *Nothing in Common*

6:30
2 4 7 News
5 *Small Wonder*
11 *Bustin' Loose*
31 *Hello Austria/Hello Vienna*

7:00
2 News
4 *Headlines on Trial*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 **Baseball:** Mets vs. Pittsburgh
11 *T and T*
13 *Owl/TV*
31 *Computer Show*
M *Country Music*
S **Movie:** *Nobody's Fool*

7:10
21 *Blake's Seven*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *WKRP in Cincinnati*
7 *New York Views*
11 *Tales From the Darkside*
13 *Wild America*
31 *Eye on Dance:* "Carolyn Brown, Lance Westergard, Kathleen Moore." A discussion dealing with teacher and dramatic motivator Antony Tudor.

8:00
2 *Kate & Allie*
4 *Facts of Life*
5 *Family Double Dare*
7 *Supercarrier*
11 **Movie:** *Ordinary People* (1980). Mary Tyler Moore, Timothy Hutton.
13 *Adventure*
21 *George and Mildred*
31 *Masterpiece Theatre: Love Song*
H **Movie:** *Soul Man*
M **Movie:** *Club Paradise*
N **Movie:** *It Happened on Fifth Avenue*

8:30
2 *Frank's Place*
4 *227*
5 *King of the Mountain*
21 *Keep It in the Family*

9:00
2 *Tour of Duty*
4 *Golden Girls*
5 *The Reporters*
7 *Ohara*
13 *Mystery!: The Return of Sherlock Holmes*
21 *Executive Stress*
31 *Upstairs, Downstairs*
S **Movie:** *Slow Burn*

9:30
4 *Amen*
21 *Bless Me Father*
M **Movie:** *Blind Date*

10:00
2 *West 57th*
4 *Hunter*
5 9 News
7 *Hotel*

13 *Film on Film:* "Steve McQueen"
21 *No Place Like Home*
31 *Blake's Seven*
H *Olivia Newton-John*
N **Movie:** *Sid and Nancy*

10:30
5 *Werewolf*
9 *Mama's Family*
11 News
21 *Solo*
S *Elton John*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*
13 **Movie:** *Our Man in Havana* (1960). Alec Guinness.
21 *Comedy Tonight With Whoopi Goldberg*
31 *World TV Presents* (Chinese programming)
H **Movie:** *Pretty Smart*

11:05
M **Movie:** *Predator*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Wind and the Lion* (1975). Sean Connery.
7 News
11 **Movie:** *War Games* (1986). Matthew Broderick.
21 **Movie:** *Sherlock Holmes and the Secret Weapon* (1942)

11:45
2 *D.C. Follies*
7 **Movie:** *55 Days to Peking* (1963). Charlton Heston.

MIDNIGHT
N **Movie:** *The Whole Shootn' Match*
S **Movie:** *Sweet Revenge*

12:15 a.m.
2 *Dom DeLuise Show*

12:30 a.m.
H **Movie:** *Psycho III*

12:45 a.m.
2 **Movie:** *Perfect Gentlemen* (1976). Lauren Bacall.

12:50 a.m.
13 **Movie:** *Room at the Top* (1959). Simone Signoret.

12:55 a.m.
M **Movie:** *Opposing Force*

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*

1:20 a.m.
S **Movie:** *Blue City*

1:30 a.m.
9 *Carol Burnett*
11 *Runaway With the Rich and Famous*

1:50 a.m.
5 **Movie:** *Too Hot to Handle* (1938). Clark Gable.

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*
11 News

2:05 a.m.
H **Movie:** *No Mercy*

2:30 a.m.
4 *Sea Hunt*
11 *Tales From the Darkside*

2:35 a.m.
M **Movie:** *Bolero*

2:45 a.m.
13 **Movie:** *La Passante* (1959). Laurence Harvey.
S **Movie:** *Big Trouble in Little China*

2:55 a.m.
7 **Movie:** *Winchester .73* (1967). John Saxon.

3:00 a.m.
2 *Win, Lose, or Draw*
4 **Movie:** *Royal Wedding* (1951). Fred Astaire.
11 *Solid Gold*

3:30 a.m.
2 *D.C. Follies*

3:55 a.m.
H **Movie:** *Dragnet*

4:00 a.m.
2 News
5 *East Side Kids*
11 **Movie:** *Charlie Chan and the Chinese Ring* (1947). Roland Winters.

4:20 a.m.
M **Movie:** *Dreamscape*

4:25 a.m.
S **Movie:** *Sweet Lorraine*

4:40 a.m.
13 **Movie:** *Dark Journey* (1937). Vivien Leigh.

4:45 a.m.
2 **Movie:** *The Rangers* (1974). James G. Richardson.

5:00 a.m.
4 **Movie:** *The Man Who Knew Too Much* (1956). Doris Day, James Stewart.
7 *The Avengers*

5:20 a.m.
5 *Popeye*

5:30 a.m.
5 *I Love Lucy*
11 News

5:45 a.m.
H *Animation*

SUN., JULY 31

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 *Multi-Trim*
11 *Christopher Close-up*
13 *Nature*
M **Movie:** *A Fine Mess*
S *Hey There, It's Yogi Bear*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *In the Black*
11 *Christian Science Monitor*
H *Travels of Marco Polo*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*

7:30 a.m.
2 *Way to Go*
4 *Fight Back*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women* (cc)
M **Movie:** *Mannequin*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Slime Time*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
S **Movie:** *The Terrible Secret*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
9 *Treasure Mall*
13 *Mister Rogers*
H **Movie:** *Space Balls*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Journey to the Far Side of the Sun* (1969). Roy Thinnes.
9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*
M **Movie:** *Shanghai Surprise*
S *Gaucho*

9:30 a.m.
9 *Bugs and Daffy*
11 *Puttin' On the Hits*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
S **Movie:** *Back to the Beach*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Gilligan's Island*
11 *Love Boat*
13 *Owl/TV*
21 *Inside Albany*
H **Movie:** *The Zoo Story* (cc)

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
5 Wrestling
7 *News Conference*
9 *Knightrider*
13 *Wild America*
21 *Washington Week In Review*
M **Movie:** *Crash Dive*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Soapbox With Tom Cottle*
21 *Wall $treet Week*

NOON
2 *The People*
4 *Essence*
5 *World of Disney*
9 *Superman*
11 **Special:** *Dayton International Air Show*
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *Sweet Bird of Youth*

12:30
2 *Guinness Records*
4 *Your Vital Signs*
7 *Business World*
9 *Grandstand*
13 *Inside Albany*
21 *Wild America*
H *The Truth About Alex*

1:00
2 **Racing:** Talledega 500
4 **Football:** San Francisco vs. Miami
5 **Movie:** *Gargoyles* (1972). Cornel Wilde.
7 *Like It Is*
9 *This Week in Baseball*
11 **Movie:** *King Kong* (1976). Jeff Bridges.
13 *America Masters*
21 *Nature*
M **Movie:** *Lloyds of London*

1:30
9 **Baseball:** Mets vs. Pittsburgh
H *Billy Joel*

2:00
7 *Ebony/Jet Showcase*
13 **Movie:** *Nothing Sacred* (1937). Carol Lombard.
21 *Masterpiece Theatre: Love Song*
31 *The Struggle for Poland*
S **Movie:** *The Sins of Fathers Part I*

2:30
5 **Movie:** *Sons of Katie Elder* (1965). John Wayne.
7 *Making It Happen*
H **Movie:** *Lethal*

3:00
7 *Greatest Sports Legends*
21 *The Collectors*
31 *Polish Sunday*
M **Movie:** *Goodbye, Mr. Chips*

3:30
7 *Professional Boxing*
13 *Veek*
21 *Madeleine Cooks*

4:00
4 *Sportsworld*
11 **Movie:** *Cat's Eye* (1985). Drew Barrymore.
13 *Sixteen Days of Glory*
21 *Great Chefs of Chicago*
31 *Polish TV Network*
H **Movie:** *Morgan Stewart's Coming Home*
S **Movie:** *The Sins of Fathers, Part II*

4:30
2 **Golf:** Buick Open
21 *Frugal Gourmet*

5:00
5 **Movie:** *Columbo* (1974). Peter Falk.
7 *International Race of Champions*
9 *Hawaii Five-O*
13 *The Struggles for Poland*
21 *Nova*
31 *National Audubon Society*

5:30
H **Movie:** *Disorderlies*
M **Movie:** *54 Charing Cross Road*

6:00
2 4 7 News
9 *National Geographic*
11 **Movie:** *Murphy's Law* (1986). Charles Bronson.
13 *Currents*
21 *Adventure*
31 Korean Programming (concludes at 8 p.m.)
S **Movie:** *Fire With Fire*

6:30
2 4 7 News
13 *The Victory Garden*

7:00
2 *60 Minutes*
4 *Rags to Riches*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *Contract on Cherry Street* (1977). Frank Sinatra.
13 *Nature*
21 *Louisiana Cookin'*
H **Movie:** *Spaceballs*

7:30
21 *Make Yourself at Home*
M **Movie:** *Over the Top*

8:00
2 *Murder, She Wrote*
4 **Movie:** *The Killing Fields* (1984). John Malkovich.
5 *America's Most Wanted*
7 *MacGyver*
11 *Star Trek: The Next Generation*
13 *National Audubon Society Special:* "Galapagos"
21 *This Old House*
31 *Meeting of the Spirits.* Guitarists, John McLaughlin, Larry Coryell, and Paco DaLucia, play together in concert.
N *Comic Magazine*
S **Movie:** *Back to the Beach*

8:30
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Vital Signs* (1986). Ed Asner.
5 *Garry Shandling*
7 **Movie:** *Obsessed With a Married Woman* (1985). Tim Matheson.
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Love Song*
21 *Nature*
31 *Australian Movie of the Week*
H **Movie:** *Long Gone*
M **Movie:** *Mannequin*

9:30
5 *Tracey Ullman*
S **Movie:** *Hot Pursuit*

9:45
N **Movie:** *All About Eve*

10:00
5 *Duet*
9 11 News
13 *Yes, Minister*
21 *Mystery!: The Return of Sherlock Holmes*

10:30
5 *Current Affair Extra*
9 *Benny Hill*
11 *Carson's Classics*
13 *Alive From Off Center*
31 *Faces of Japan*
M **Movie:** *Weekend Warriors*

11:00
2 4 5 7 News
9 *Entertainment This Week*
11 *Cheers*
13 *Independent Focus*
21 *The Casebook of Sherlock Holmes*
31 Korean Programming
H *Vietnam War Story*
S *New Orleans Jazz*

11:30
2 7 News
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*
H **Movie:** *The Fourth Protocol*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
4 Sports
5 *Friday the 13th*
7 **Movie:** *Come September* (1961). Rock Hudson.
9 *Dallas*
11 *Star Trek*
M **Movie:** *Off the Wall*
S **Movie:** *Undercover*

12:15 a.m.
N **Movie:** *Wildrose*

12:20 a.m.
13 *Arusi Ya Mariamu*

12:30 a.m.
4 *Kickboxing*
21 *Comedy Tonight*

1:00 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *Naked City*
9 *Dallas*
11 *Odd Couple*
13 *Summer Night Music*

1:30 a.m.
2 *Win, Lose, or Draw*
11 News
M **Movie:** *Over the Brooklyn Bridge*

1:35 a.m.
H **Movie:** *Lucky 13*

1:40 a.m.
S *Brothers*

2:00 a.m.
2 News
4 *Visiones*
5 *Love Your Skin*
9 *Home Shopping*
11 *At the Movies*

2:10 a.m.
S **Movie:** *Malone*

2:20 a.m.
7 **Movie:** *Royal Flash* (1975). Malcolm McDowell.

2:30 a.m.
4 *First Estate*
5 *Credit Time Bomb*
11 **Movie:** *Rabbit Test* (1978). Billy Crystal.
13 *Evening at Pops*

3:00 a.m.
5 *Mission Impossible*
H **Movie:** *Return to Horror High*

3:20 a.m.
M **Movie:** *Sweet Country*

3:45 a.m.
S *Comedy Club*

4:00 a.m.
5 *East Side Kids*

4:15 a.m.
S **Movie:** *Slow Burn*

4:30 a.m.
11 *Twilight Zone*
7 *The Avengers*

4:40 a.m.
H **Movie:** *Disorderlies*

5:00 a.m.
11 *Twilight Zone*

5:20 a.m.
5 *Popeye*

NEW YORK

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

NEW YORK TOWER
330 East 39th St.
Full Service Hi-Rise
1 & 2 BR
212-883-1078
NO FEE

THE NEW YORKER
1474 3rd Avenue
2 & 3 BR for the Selective
212-883-1078
NO FEE

330 EAST 39th St.
Luxuriously Furnished 1-BR Apts
Some w/Terraces
212-883-1078
NO FEE

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

Lincoln Center Area—Studio, beaut dec, lux bldg, very lrg, sunny, vu of trees, piano, 1-yr sublet. $1375 incl utils. 212-877-1607

COOPERATIVE/CONDO
Manhattan

Lower 5th—Pre-war charm w/views, drenched in sunshine. 3 BRs, 2 bth, WBFP, full service, $550,000. Call Joann Keatz.
WEICHERT REALTORS 212-463-7400

73rd bet 2nd & 3rd—Grnd flr front apt, 800 sq ft, 1 BR, drmn, pre-war, many amenities. $225,000. Owner 212-319-0198

Ready to Deal—E. 56th St off Sutton Pl. Full service bldg, 1BR, new marble bth, new window kit, mint cond, maint $679. $250,000. Call 212-752-2255.

Trump Parc—CPS 1 BR, 1 bth, 20th flr, vu of 58th & 6th, low tax & mnt, $387,500. Pvt sale 600 sq ft, Mr. Vaccaro. 914-428-0505.

CHELSEA EXCLUSIVE
LOFTY ELEGANCE
A True Gem! 3 BRs, 2 bths, bleached flrs, C/A/C, EIK, high ceils. Light & views! Low Mt. Call Susan Plummer at 212-925-6700 or (h) 718-237-9294
THE CORCORAN GROUP

Flatiron Loft—2000 flex sq ft (40'X50') with 3 sunny exposures. Tastefully finished. $650,000. Call Laura Strakele.
WEICHERT REALTORS 212-463-7400

Great Tribeca Loft—2300 sq ft with 2300 sq ft of roof rights, 14 ft ceils, great loc. $685,000. Call Ingrid Wiegand
WEICHERT REALTORS 212-463-7400

COOPERATIVE/CONDO
Nassau-Suffolk

Gurney's Inn & Spa—Time share Condo on the beach $11,000. 516-248-1220 9-5pm

COOPERATIVE/CONDO
Westchester

Turn Key Lux Apt—Comp furn, 4 BRs, 3 bths, LR, frml DR, lrg foyer, terr, 11 lrg closets, hi ceils, overlooking lake & grdns, elev, indoor pkng, A/C. Walk to Railroad, 28 mins NYC. Owner 914-337-5074

COOPERATIVE/CONDO
New Jersey

West New York—20 mins NYC, 1 BR, new bth, crpt, kit w/microwave, A/C, park & city views nearby. Maint $350. $79,900. 516-549-1438 or 201-854-6544

COOPERATIVE/CONDO WANTED

5th Ave bet 85th & 94th—Coop wanted, to buy. Pref 7th flr or above, not less than 4000 sq ft. Pre-war, hi ceilings, architecturally interesting, such as dble-height ceils/duplex, etc. Do not call if apt does not meet specifications. No brokers. Any cond OK. Mrs Stanton 212-628-0774

HOUSE
New Jersey

Executive Retreat—Franklin Lakes/Oakland, 3 Acs, 4 BR, pool, poolhouse, pond, elec security gates, closed circuit TV, tennis court, 45 mins NYC, $3000 mo or sale. 212-749-3272 or 201-427-9260

Ringwood, NJ—Lakefront, mod Theatre Chalet, 3BR, 3 bth, 2 fplc, cent A/C, w/w crpt, rec rm, deck, dock, 1 hr from NYC. Owner 718-352-0732 or 201-962-7842.

HOUSE
Nassau-Suffolk

PORT WASHINGTON SANDS POINT
Aster, Harriman, Hearst, Guggenheim, & John Philip Sousa, lived here! Now it's your turn! Consider sailors delight, 1 blk from Manhasset Bay, nessles unique Victorian/Colonial with 2 porches, frml LR, beamed ceil family rm, 2 fplcs, 3 BRs, 2 1/2 bths, plus charming Victorian rental cottage, water views, just recuded $495,000. Other from $250,000. Call for Free Brochure/Insider's Guide to area.
HARBOUR TOWN REALTY
1-800-562-3377 or 516-883-0990

COUNTRY PROPERTY
For Sale/Rent

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC, $260,000. Also avail 1.84 acres with private dock, $155,000. Owner, 212-308-0893.

S.W. NOVA SCOTIA OCEANFRONT
90 Ac 1000 ft of oceanfront $90,000
2.5 Ac 250 ft of oceanfront $29,500
68 Ac ocean island w/cabin $165,000
55 Ac 2000 ft of oceanfront $185,000
Properties have excellent elevation, soils & sunsets. All property surveyed & owner financing
Brad 718-358-1658

Log Cabin/Delaware County—6 acres, clear & deep pond for swimming & trout. $99,000. Dana's Property Shoppe, Stamford, NY - 607-652-2220, Brochure.

Townhouse Hunter Mt—2 1/4 hrs NYC furn, 2 lrg BR, sleeps 10, 1 1/2 bths, 2 stone frplc, EIK, fabulous views of ski slopes, pool, great cond. $140,000. 201-335-7489

CATSKILL MOUNTAINS

Fabulous 3 bedroom/2 bath designer rebuilt & decorated country estate Farmhouse on 13 private acres with barn, pond, stream & breathtaking views. $279,000

BELLEAYRE REALTY
Fleischmanns, NY 12430 914-254-4111

A Portrait of Country Charm—Hand-laid stone walls border the entrance to this classic turn-of-the-century farmhouse, restored to absolute perfection. This 2-story center hall home has LR w/stone wall raised hearth & old-fashioned wood stove, lrg DR, kit, keeping rm, 3 BRs, 2 tile bths. Hardwood & random width plank flrs throughout. All this is enhanced with screened-in country porch which overlooks a tranquil setting of pond & pines. White double-rail fencing highlights the gently rolling field & open meadow with lrg white & red-trimmed carriage house & 3-stall horse barn, apple trees, flower gardens & brick patio - all making this one of the most picturesque homes we've seen. 1 mi from Delaware River. The perfect country retreat. $239,000
McKean Real Estate 914-583-6003

Putnam Valley—1 hr Midtown NYC, Stone storybook cottage, pool, views, gardens, privacy, walk to lake, store. $220,000. Owner 212-929-7159

OFFICE
Manhattan

LOFT EAST SIDE
63rd & 3rd office/living. Skylights, hi ceil w/beams, brick walls. 2,000 sq ft. Beautifully renov w/kit & lrg bath. Walk up. $4500/mo 212-486-0235

MORTGAGE SERVICE

The Last Mortgage Call You'll Make
Free Consultation 212-944-5005
Residential & Commercial Property
SFS Management Co., L.P.
1140 Ave of Americas, NYC, NY 10036
Licensed Mtg Bkr - NYS Banking Dept

REAL ESTATE BROKER

Personalized Prof'l—Mkt Strategy for buy or sale of co-op/condo. 212-628-3954 Rltr

Reach 1.6 million readers

NEW YORK MAGAZINE'S
TOWN AND COUNTRY PROPERTIES

Call Margaret Russo at 212-971-3155

$27 per line, flat rate.
Display rates available

Place an ad by 5pm on Tuesday, see it in print the next Monday.

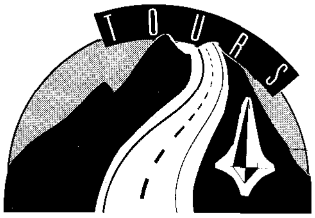
Source: 1987 SMRB

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL HELP

Complete Planning—Professional & priv. Conventions, seminars, conferences. Our vacation svc does not increase the cost of a trip. **Ruskin Worldwide. 201-593-4300.**



TOUR AND TRIP

Husband/Wife Team—As your driver/guide. 15-day Alpine tour. Pkg incl air fare/car/deluxe hotels/2 meals day. $7,100 cple. **Alpine AuTour 1-800-443-7519.**

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

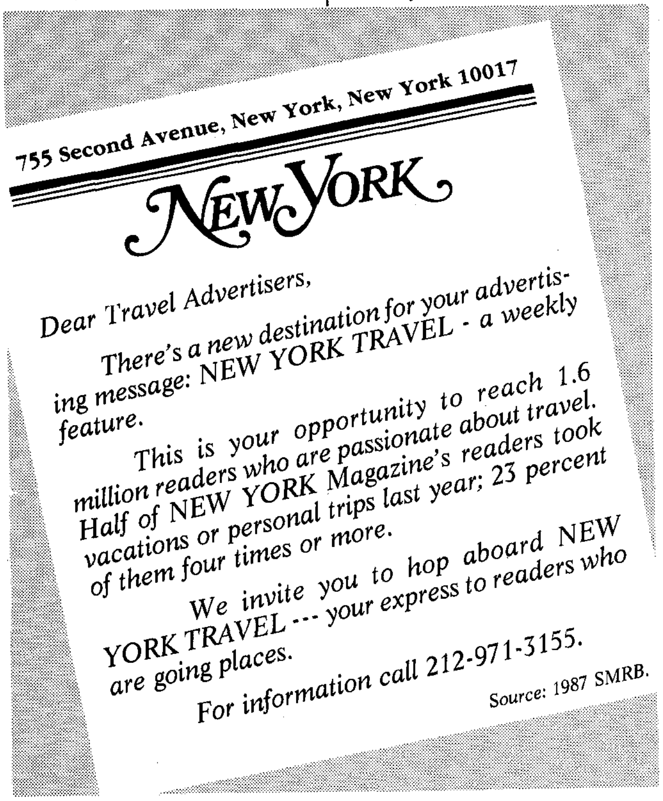
JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $450. Paris $500. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

CRUISE

Cruise Discounts—Name the ship/date, we quote the special rate. 914-763-5843.

Group Rates For Individuals—On Carnival & Royal Caribbean. 516-242-1212.



755 Second Avenue, New York, New York 10017

NEW YORK

Dear Travel Advertisers,

There's a new destination for your advertising message: NEW YORK TRAVEL - a weekly feature.

This is your opportunity to reach 1.6 million readers who are passionate about travel. Half of NEW YORK Magazine's readers took vacations or personal trips last year; 23 percent of them four times or more.

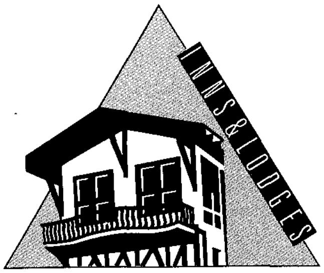
We invite you to hop aboard NEW YORK TRAVEL --- your express to readers who are going places.

For information call 212-971-3155.

Source: 1987 SMRB.

BED & BREAKFAST
New York

E. Hampton - Blakes—73 Pantigo (Rte 27). Jeanie Blake, Prop. 516-324-1815.



INNS AND LODGES
New York

De Bruce Country Inn—On the Willowemoc, in the Catskill forest, only 100 miles NYC. Great food. 914-439-3900

Southampton - VILLAGE LATCH
Imagine a 5-acre resort-inn hotel right in town! Known internationally as the most elegant, sophisticated inn in the Hamptons. Also, rent your own mansion for corporate outings & celebrations.
516/283-2160

THE INN AT QUOGUE

200 yrs in the Village of Quogue, Southampton Town, LI. Fully modern, 15 rooms, most w/priv bths, some w/fplc, all w/TV. Classic American dining. Piano bar with entertainment. Tennis, bicycles and beach privileges. AMEX honored. Call for reservations: **212-371-3300, 516-653-6560.**

INNS AND LODGES
Vermont

THE HAWK INN
Plymouth, Vermont. Mobil 4-Star. AAA 4-Diamond award-winning resort set in the Black River Valley on Lake Amherst. Spa, indoor pool, natural pond, horses, tennis, children's day camp, all included. Superb dining at the River Tavern. **1-800-451-4109 or 1-802-672-3811.** H736.

RANCH
Rockies & The West

Colorful Colorado's Best Kept Secret
The original 120,000-acre Baca Grant Ranch, nestled in the heart of the Rocky Mountains, offers breathtaking riding holiday programs. Spectacular trail rides. **Brochure. 719-256-4414.**

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature. We invite you to hop aboard, place an ad on Tuesday and see it in print the next Monday. **Call 212-971-3155.**

RESORT
New York

Hamptons—Drake Motor Inn. Nr ocean. Pool, A/C, free docking. 516-728-1592.

WESTHAMPTON RESORT
(On Dune Rd). Beach, pool, tennis. Incls: Dune Deck and Bath & Tennis membership. Day/week. 516-288-3948, Rebecca.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 per person. 3 superb meals included. Weekly efficiencies available. Walker Valley, NY. **914-733-5652.** VI/MC.

MONTAUK...Spacious grounds. Nature trails. Gorgeous sunsets over rolling hills. HEATED Pool. Tennis. Easy access beach, golf (Rob't Trent), Fishing. Shops. Color/cable TV, air-cond all Rms. FREE MOVIES. SPECIAL fr $110/day for TWO incls all meals. **SHEPHERDS NECK INN Montauk, NY 11954. 1-516-668-2105.**

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Special mid-wk pkg. Groups okay. Shelter Island, NY 11965. 516-749-2001.

SEASONAL RENTAL

Fire Island, Ocean Beach. Jerry's Rooms & Effcy Apts. The beach...The sun...The fun. Daily & weekly rentals. **516-583-8870.**

Westhampton Beach - Dune Rd.
Bayfront - views, views, views - spectacular sunsets from your bayfront beach house, 3-plus BRs, pvt beach, bulkheaded. Avail - wkly, monthly & season. Call owner
516-288-1820

VILLA/CONDO/APTS
Mexico

ACAPULCO ON THE BEACH
Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

VILLA/CONDO/APTS
Europe

ITALY...Castles In The Sky or Villas In The Vineyard. The best rentals all over Italy. American specialist based in Rome will help design the perfect holiday.
International Services, Via Crispi 64, 001871 Rome, Italy Tel 011396-474-6439
U.S. Agent: Tel 201-226-3075

Paris, 14th, 2BR Furn Apt—Sunny, nr Pk Montsouris. Sept-Jun. 1-413-586-4896

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COSMETIC SURGERY

· BREAST · NOSE · FACE ·
Board-Certified Plastic Surgeon
20 Yrs Medical Exp., Bay Ridge, Bklyn
Fair Fees/Free Consult 1-800-THE-LOOK

DENTAL

· Affordable Cosmetic Dentistry ·
Private, Caring, Dedicated, Insurance Ok.
Free Consult With Ad 212-750-9888

HEALTH & BEAUTY

DON'T BE A BEACH POTATO!
Don't Bake Or Fry In The Hot Sun
Suntan Here. 202 E. 83rd St. 212-517-5700

· FACIAL EXPERT DORIT BAXTER · Will remove all skin eruptions & restore moisture to dry skin. **Free Consultation 212-371-4542. 133 E. 58th St. Suite 807**

Electronic "Face Lift"—Look Younger! Health/Beauty Connection. 212-988-9685.

ELECTROLYSIS
BY CARMEN
IB Probe · Most Advanced Equip. & Technique
WHY PAY MORE?
Free Consultation $40 per hour
344 E. 63rd St. (suite 8D)
212-421-5033

Classified Helps Your HEALTH & FIT Business Do More Business. 212-971-3155

HOLISTIC HEALTH

Beautiful Bodywork · Pamper Yourself—Outcalls accepted. AX/VI. 212-689-5496.

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Sex Problems?—Don't give up! Unique approach. Bodywork. 212-580-5335.

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New York Boat And Yacht is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad. No abbreviations. Minimum ad - two lines. Display Classified ads are also available. **Copy must be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Seeking Beauty And Intellect—Corporate chairman, 35, GQ looks, affluent yet unpretentious, 6', fit and trim, blue-green eyes, world-traveled, cultured and sharp-witted. Desires a mentally stimulating cover girl counterpart, very slim , 25-35, to love and share the full tide of travel, NY's cultural glories and much more. Photo essential for reply. Will exchange. NYM Q803

Propelled From The Fire—The fire still burns. A different man, 32, good-looking, 6', lean and muscular, self-employed. Would like to meet a woman who could understand the feelings of a man with a sensitivity to personal boundaries. Adulthood has included therapy. Overcompensations include a passion for excellence in my profession, a longing for calm and normalcy and a love of what I believe to be high levels of understanding of nature, music and art. A sense of humor is like sweet pie to me, the more I lighten up, the more I realize my dreams in everyday life. I would like to meet a woman who knows where I'm coming from: a woman with whom I could have a healthy, balancing, caring relationship that has a good chance to continue. NYM Q887

Very Athletic—Self-employed, hard-working Jewish male, 28, 5'8", looking for an independent, secure, intelligent, very pretty, very athletic, health-conscious woman who enjoys: early morning runs and evening fast bikes in Central Park, swimming, scuba, late lite dinners, movies, theater, staying home, mountains, beaches, music, politics, philosophy and labradors. Note/phone/photo. NYM D085

Blond Joggette Seeks Jogger—Very attractive, emotionally available lady exec would like to meet a secure, athletic gentleman (late 30's-40's, over 5'9") who is affectionate and ready for a romance. Ability to laugh a must and (dare I dream) an interest in scuba diving a plus. Photo with reply, please. NYM R013

Successful White Male Executive—NYC apartment/country house, seeks very attractive Oriental lady, 30-40, for friendship and potential relationship. Photo necessary for reply. NYM Q953

Me: Tall, Slender, Grown-Up—Fun-loving. You: same. Me: woman, late 40's. You: man to late 50's. We: team, friends, lovers? Note. NYM R100

Stunning, Dynamic Blond—Slim model appearance, blue eyes, 5'6", 35, independent and accomplished professional, avid jogger with diverse interests, at home in blue jeans or mink. Seeks extremely fit and athletic Manhattan man, who is adventuresome and sensitive with an uncommon intellect and a clever sense of humor. Photo a must. NYM R049

Simply Seeking The Love Of My Life—To honor and cherish. A very huggable, devilishly handsome class act MD, quite successful, GQish, Jewish, 30's, athletic, lean, 5'10", loving. Seeks lifetime partner/lover - bright, beautiful, nonsmoker, 34 or under, with apple pie personality - warm, sweet, with pinch of spice. Note, photo necessary for response. NYM R060

Not A Way To Live—I run a major international company which appears to have consumed me recently, but actually hasn't. I frequently think of myself as a Renaissance man, and yet I need to re-establish more firmly the broader personal values and goals of my life. The unrelenting pressure of business in the past two years has thus far denied me almost any opportunity to meet the very cultured, highly intelligent Ivy or European-educated, strikingly beautiful woman, age 27-34, about whom I often daydream of having a loving, light-hearted, sensitive, intimate, happy, best-friend, sensual and life-lasting relationship with. And so I resort to the unusual and untried expedient of a note of this nature. As she moves repeatedly in this daydream, she is quite clearly 5'5"-5'7", a slender 115-120 lbs, and is a model or could very easily be. As am I, she is adventurous, sophisticated, humorous, equally at home at the opera as well as hiking in the woods, well-traveled, well-read, and very well-bred, athletic (scuba-diving is a current interest, but that is not a necessity), sentimental, romantic, impetuous, and possesses the same very young, high energy level I have - coupled with a secure personality and a contemplative nature, plus a commitment to causes beyond one's parochial self. Were I to meet this intellectual, sensitive beauty - I'd know where my real-life priorities lay. I am a very young 43, divorced, also highly educated internationally, apparently handsome, very fit - with wide cultural and artistic interests. If you are truly and extraordinarily beautiful of face and silhouette, with a gifted intelligence, as well as gentleness and gracefulness in all things, and would feel completely at ease in handling the social requirements of my position if it should come to that, as well as delighted with my desire to be alone in informality and nature with someone I love, then I would be honored to have, at the very least, the pleasure of momentarily sharing your presence by telephone. NYM R080

Irrepressable Entrepreneur—28, 6', whimsical, very intellectual, warm, sane, quite good-looking, seeks fun-loving, brilliant, lovely young woman (22 plus). Modesty optional. NYM R089

Creative, Romantic Man—33, enjoys photography, travel, film, the arts, seeks a petite, caring woman, 5'7" and under, to share love, laughter in NY. European background a plus. NYM R099

Warm, Sensitive Professional—42, divorced mother, seeks bright, considerate, secure, nonsmoking man who enjoys snuggling. NYM R116

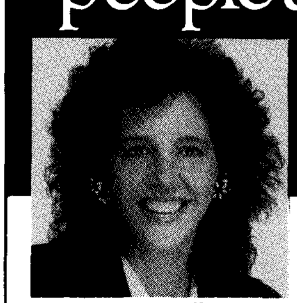
Personal Qualities—Such as warmth, empathy, supportiveness in a man impress this thoughtful, intelligent, shapely redhead, 29, with cover girl face. NYM Q717

Honest, Fun-Loving Professional—Dependable woman, attractive, age 40, enjoys country, beaches, city life, conversation, theater, nice people. Photo preferred, please. NYM Q989

Missing Out On Fun And Romance?—This 26-year-old gal wants to reintroduce you to picnics, holding hands and dancing till dawn! Are you a nonsmoking, commitment-oriented, passionate guy, 26-35? Become moonstruck with me! Note/phone/photo. NYM Q990

Santa Fe, New Mexico—Are you a cute, tall, slim, old-fashioned lady, who would prefer the good life in southern CT over NYC? Are you a lady with some adventure in her soul? Would you enjoy driving my Mercedes jeep to the mountains of NM? 42, 6', 185, male professional photographer/entrepreneur seeks a lady with class and a little common sense who loves animals. Note/photo. NYM Q975

Well-Known Creative Businessman—38, fit, uninterested in status, seeks wry, curious, honest, sensitive woman, slender, 25-35, who wants close, exciting relationship based on trust. NYM Q977



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Astonishing "Older" Woman—Exquisite, athletic, elegant and fun. Seeks man, 32-42, for laughter and love leading to marriage. Photo desired. NYM Q980

Handsome Man Of Quality And Depth—6', 36, well-traveled, financially secure. You are Japanese/Asian lady, bright, attractive, 25-30. Interested in a sincere friendship, romance, relationship. Note/photo. NYM Q981

Attractive, Shapely Female—28, dark hair, big dark eyes, 5'5", very fit, Jewish. Seeking handsome, fun male for something real. Photo. NYM Q992

Warm Professional Woman—Attractive, athletic, 43, 5'4", well-therapied. Seeks gentle, accomplished, down-to-earth, articulate, nonsmoking male counterpart who is willing and able to connect. Note/photo helpful. POB 112, Cooper Station, NY, NY 10276

Very Attractive—Successful, slim, secure, selective, honest NJ Italian male seeks lady, 30-40, with similar qualities. Photo a must, will exchange. NYM Q991

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Is There A Jewish Woman Out There—Who wants to marry, have children and live in a lovely home in a beautiful suburb? Already own the home. Am looking for the woman who can keep her career if she wishes - but family life must be primary. Single Jewish male, 40, successful, intelligent, never married, attractive, nonsmoker - seeks single Jewish female who is a college-educated, business or professional woman in her 30's, who is intelligent, sophisticated, a nonsmoker, articulate, attractive and desirous of settling down and having a family. Photo/phone/bio. NYM Q982

Witty, Sensual Male—36, 5'9", seeks slim, Nordic type female. Photo. NYM Q863

Attractive, Bright, Metaphysical Male—Successful entrepreneur - warm, open, generous, witty, energetic, fun-loving, secure, fit and trim. I seek to advance consciousness, to find a balance between body, mind and soul. Seek a nonsmoking kindred spirit, over 40, with good sense of humor, who appreciates the material and spiritual aspects of life, to share common interests. Phone, photo a plus. NYM Q983

Make My Day—Good-looking, caring, funny, successful Jewish male professional, 33, 5'5", enjoys friends, country weekends, movies. Looking for intelligent, pretty, slim woman who enjoys simple pleasures and twisted minds. Send photo, note. NYM Q995

British, Attractive, Refined—Adoring, playful businesswoman, 45, wants romance with a sensitive, well-adjusted, cultured, attractive, educated, successful corporate male, 40-55, who enjoys arts and quiet outdoors. Photo/letter. NYM Q923

Jessica Lange Clone Surfaces In NY—Now that I have your attention, let me introduce myself. I'm a 5'2", 101 lb, curvaceously slim, blond beauty with emerald green eyes, a joie de vivre and an infectious smile that will charm you. If that isn't enough - this elegant lady has a PhD and a great career with a European pharmaceutical company. She would enjoy the company of (and a serious relationship with) a sensitive, well-educated gentleman, possibly 37-?, who has a sense of humor and appreciates the opera as well as his daily workout. If you think you've got what it takes, write soon. Note/phone/photo appreciated. NYM R014

Construction Engineer And Executive—28, 6'3", MBA, foreign-born, warm and very intuitive. Seeks an educated, sincere and slim, female life partner. NYM Q985

Beautiful And Great Personality—Bright woman, 34, loves tennis, the outdoors and lots of cuddling. You are warm, witty, secure, 30-45. Photo, please. NYM R083

Attractive Male Executive—Blue-eyed, nice smile, varied interests, seeking female counterpart, 35-45. Photo. NYM Q996

Donna Mills Look-Alike—So much more within. Slim, savvy blond professional, mother of one, seeks Jewish male, 36-46, with integrity, sensitivity, success, humor. Photo. POB 20259, NYC 10028.

White Male—36, divorced, lives with children, self-supporting, no problems. Seeks highly intelligent, cerebral European, Scandinavian, Israeli or Oriental woman, under 30, with or without children, to continue family. Send phone number, I will give you a call and we will take it from there. NYM R010

I Am Looking—For a Jewish woman, 28-38, over 5'6", slim, with a terrific sense of humor, warmth and intelligence. She must be a nonsmoker, attractive, sensitive, caring, marriage-minded and someone who definitely wants children. To those characteristics I would add my personal honesty, compassion and maturity. Please include photo if possible. NYM Q998

Refined, Handsome Asian-American—40, 5'9", 150, successful professional, seeking very attractive, slender white female, 29-35, of down-to-earth humor and refined taste. To share life, trust, best friend, life mate. Note/photo. NYM Q945

Hi—I'm a single white male, 41, 168 lbs, 6', handsome, intelligent, witty, happy and just recently voted "most eligible bachelor". Being an extremely successful businessman, I've been a "dateless wonder" who prefers a girl between the ages of 24-30, extremely fit, very attractive - if not gorgeous, but also one with intelligence, wit, humor and tenderness. Please respond with photo, phone and anything else. NYM D082

Down-To-Earth, All-American Girl—30. Enjoys running, golf, tennis. Seeks ambitious, secure Christian guy with a sense of humor. Phone/photo/bio. NYM Q937

Very Handsome, Romantic—Italian man, 33, well-built, adventurous, creative, in film business, seeks woman for serious relationship. Photo/note. NYM Q997

The Drought Is Killing Me!—This lovely lady flower needs a warm sunshine smile, generous sprinkling of bright conversation and a comfortable blue-ribbon beau, 55-65. NYM R025

Pretty, Slim, Successful—Decorative artist, warm, bright, sensuous and unpretentious. Seeks down-to-earth, caring, humorous, bright man, 40-50, for fun/serious relationship. NYM R002

The End Is Here—To the same old routine of going out yet getting nowhere. I'm 30 and beautiful, really! A very successful businesswoman who enjoys running, biking, travel, dining in or out. Looking for successful man, 28-35, who values depth and sincerity, and is handsome, to share the joys of living and loving. Please send note/phone/photo. NYM Q988

Real Nice Guy—45ish, looking for slim female, 35, for weekends on my 30' sailboat, NYC culture weeknights. No experience necessary. Photo a plus. NYM Q916

Wanted: Special Friend—Easygoing, caring, romantic, 6'1" male is seeking a compassionate, intelligent, secure, outgoing, attractive, supportive and fun lady to share life. Note/phone/photo. NYM R081

Sincere, Attractive Female—35, Jewish, on right road professionally, seeks Jewish man, 30's-40's, for other side of life - marriage/children. Note/photo/phone, please. NYM R006

Westchester White Female—40, attractive, warm, active. Seeks classy, good-looking, Asian/American male, 30-40, who likes to hustle, rumba and waltz, for fun, friendship and possibly more. Please send note, phone and photo. NYM Q939

Who Says Asian Men—Have to be shy? This outgoing, tall and attractive Asian seeks a pretty, sensitive, white, Hispanic or Asian woman, 26 to 33, to enjoy the sights and sounds of NYC. Photo/phone please. NYM R015

Sleeping Beauty—Looking for her Prince Charming. Must possess a magic kiss to awaken her from the witch's evil spell. This very pretty, fun, Jewish 30-year-old from Queens, who works in Manhattan for a major real estate company, is 5'4", 110 lbs, with long dark auburn hair and green eyes. She enjoys theater, most spectator sports, jazz music and outdoor cafes in the village. If you are a prince looking to live happily ever after, drop me a line with a photo. NYM D083

A Friend For All Seasons—Male, 6'2", very good-looking, dances, plays, communicates and would enjoy sharing, having lots of fun- yet being serious - with an exceptionally attractive, slim, playful, spontaneous, 30's, adventurous lady. Photo exchange a must. NYM Q934

Kindness—Is my greatest asset. Former tennis pro, now investment banker, 30, look like Peter Fonda (remember him?). Photo. NYM R090

Big Brown Eyes—Romantic Tuilleries and country walks. Harvard MBA. Sensitive, pretty petite woman, 27, Jewish Manhattanite. Seeks classy man for relationship. Bio/photo/phone. NYM R007

Beautiful Blue-Eyed Blond—30, Jewish female. Seeks romantic, caring, honest Jewish man for serious relationship. Photo a must. NYM R008

Slim, Attractive Widow—Athletic, financially secure, intellectual. Seeks tall, handsome man, 50 plus, who loves NYC and is comfortable at the opera or hiking in the woods. Love of tennis, skiing, contemporary art, travel a plus. Send photo/ bio and I'll exchange mine. NYM Q935

Pretty, Practical Jewish Female JD—34, seeks nice Jewish guy to watch world series...and more. Bio/photo. NYM Q938

Vibrant, Pretty, Petite Brunette—Sophisticated, divorced, early 40's. Balances successful career - warm, loving home. Seeks smart, seasoned, secure man to share urban entertainment, create quiet times together. Willing to tolerate teenagers. Note/phone, please. NYM Q963

Wanted:—Attractive female professional, physically fit yet soft, achievement-oriented yet sensitive, successful yet offbeat, with no dependents. I am 41, divorced 11 years, 6', and bicoastal. Considered unconventional by colleagues. No dependents, and interested in permanent relationship. Photo a must. Phone. I will reciprocate. NYM R012

Birthday Cards Welcomed—From a secure successful, intelligent, handsome, tall Jewish man. For a tall, graceful, sincere, beautiful, 35, Jewish woman. NYM Q940

Beautiful Brains, Body—Late 40's woman, Christian nonsmoker whose parenting chores are done, is seeking an emotionally sound man, 45-55, who wants to share life with someone special. No small children please. Must include photo with note/phone. NYM R030

Traffic-Stopping Brunette—Living across the river, has everything but the right man (28-36). Photo, please. NYM R029

Handsome Black Physician—36, seeks attractive, nonsmoking woman, 25-35, for long-lasting relationship. Note/photo/ phone, please. NYM Q941

Great Catch—Pretty, petite professional, 23, seeking Jewish, successful, attractive, athletic man, 25-32, who believes in happy endings. Photo/bio/phone. NYM R024

Professional Man, 54—Jewish, low key, sensitive. Seeks woman, 30's plus, statuesque, shapely, fair complexion/hair, intelligent, nonsmoking. Photo. NYM R017

Handsome Exec - Italian—30-year-old male, 6'1", with blue eyes and brown hair. Likes dining out, movies, the beach, theater, sports and traveling. Seeks female with similar interests for long-term relationship. Photo. NYM Q954

Like Goldie Hawn In "Overboard"—I'm rich and beautiful and bored, suffering from too many pedicures. Looking for a widowed man (age 35-45) with children. Please respond with photo of you and the children. NYM Q949

Very Pretty Italian Girl—35, self-employed. I own my own homes in NY and NJ. I like to ski, swim and drive my sports cars. Looking for a handsome devil, 33-40, for friendship and possible relationship. Photo a must. NYM Q947

Forget The Photo—The qualities I seek won't show up on film. I'm looking for an analytical, brainy, sensitive Jewish man capable of emotional intimacy, commitment and partnership. What will he find in me? A very smart, expressive Jewish woman, 36, both soft and strong (who just happens to be a lovely, tall, blue-eyed, blond lawyer). NYM Q961

Charming, Slim UK Import—Seeks selective, sentimental man, 50's. NYM Q946

Zzz, Zzz—Okay, wake up! This is the one you've been looking for. Strikingly good-looking, great shape, bright, happy female in 30's. Seeks exciting, great-looking, stable man, 35-45, satisfied with his life but missing that special lady to share his happiness. NY/NJ. Photo/phone. NYM Q948

Are You The Tall, Lovable, 48 Plus—Sailing/skiing/tennis/travel/dancing/life partner with integrity for this warm, lively, educated, aware, good-looking, Wasp NJ woman? Nonsmoker. Photo? NYM Q951

Widowed Christian Professional—If you are 45-50 with a zest for living, down-to-earth, and a resident of Queens or Nassau, you are the girl I'm looking for. NYM Q952

Fun-Loving Jewish Professional—28, seeks thin, attractive young lady, 25-30, for long-lasting relationship. I am secure, with apartment and country home. I enjoy movies, dining out, days in the country. I am also a musician and love going to concerts. I have a good sense of humor and love to laugh. If I sound like someone you'd like to meet, send photo and phone for prompt reply. NYM R031

Westchester Woman—Vivacious, warm, wonderful, trim, a true Renaissance woman, 36, arts and sailing lover, misses only you. Photo appreciated. NYM Q957

NJ/NY, Tall Slim Redhead—Affluent businesswoman, ready to add some new excitement to her life with meaning - music, travel, good dining plus fun and games. You should be 50 plus, bright, affluent, ambitious and sensuous. Photo not necessary - phone is. NYM R068

Good-Looking Male—Jewish, 35, 5'11", professional. Seeks caring, slim, pretty female for a relationship. Photo. NYM R057

Friendly, Easygoing Jewish Male—30, seeks attractive, caring Jewish female, 23-33, who enjoys travel, movies, nice restaurants, long walks and being able to laugh together. Phone/photo. NYM Q958

Warm, Loves To Laugh—Businesswoman, youthful and attractive, age 44, enjoys dancing, beaching, skiing, dining out, theater, concerts and serious conversation too. Photo preferred, please. NYM Q964

Bird Of Paradise—Beautiful, Jewish, responsible, soft-spoken lady, 29. Enjoys science fiction, fine dining, antiques, the arts and snorkeling. Seeks warm, successful man, 28-37, for caring, committed relationship. Nonsmoker. Note, photo and phone. NYM Q962

Wanted:—28-35, Modern Orthodox male. Objective: life partnership, happiness. Qualifications: brains, humor, looks, romantic, warmth, athletic and a desire to settle down. Available: beautiful, tall, slender, fit, brainy, humorous, successful partner. Is this you? Write. You won't be disappointed. Photo appreciated. NYM Q956

Open, Honest, Loving—31, white male health professional. Seeks emotionally available woman (27-37), to share fun and romance. Phone/photo a plus. NYM R053

Handsome Jewish Professional, 27—Seeks attractive nonsmoking North Jersey or Manhattan female who is sweet, sexy, healthy - enjoys sports, music, dining out, the arts. Photo a must. NYM R037

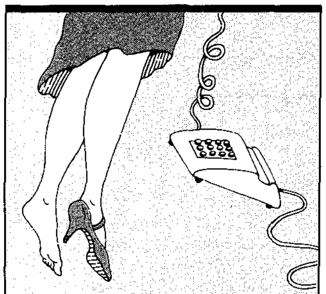
Intelligent, Caring Educator—Early 40's, never married, ready to meet a together, kind, Christian man, 40-50. Note/photo/ phone please. NYM R048

Pretty Plus Sexy—Divorced, Jewish, 5'8" female who enjoys, living, loving and laughing. Seeks attractive, sensitive man, 42-52. Photo a must. NYM R042

Attractive, Articulate, Affectionate—Slim, 5'6", early 50's, widow seeking fun-loving man who knows how to give of himself with a full heart. NYM R050

French Businesswoman, Multilingual—Very attractive professional. Seeks very kind gentleman, preferably widower, 39-54, 5'10", good-looking, educated, fun to be with. Note/phone/photo a must. POB 5044, WNY, NJ 07093.

Beautiful, Intelligent, Aspen Woman—Seeks loving, athletic, successful playmate, 45-57, for lasting relationship. Letter/photo/phone. NYM R043



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PERSONALS YOU TALK TO

I Want A Woman—I can share the Times with on Sunday morning. I'm male, 45, better than okay, ex-Peace Corps, into film, art, theater, fitness, ethnic eateries, Zabar's and Sondheim. NYM R040

Exciting, Attractive, Sexy Woman—Psychoanalyst. Loves all outdoor physical activity, ballet, music and travel. Seeks intelligent, caring man, 40-50, for possible long-term relationship. Phone/photo appreciated - will reciprocate. NYM R044

Successful, Handsome Business Exec—Romantic Jewish male, 35, witty and charming. Desires attractive, bright, vivacious female, 26-34, for serious and caring relationship. NYM R045

An Old Fashioned Person To Person Meeting Service

- No computers
- No printouts
- No videos
- No videophones

We feel today's hi-tech meeting services are de-humanizing. We believe in simple face to face talking...from interviews, where our clients, in complete confidence, can express themselves freely with dignity...to meetings, which will only be arranged when the client feels genuinely comfortable with what he or she really wants. We believe people should be treated with respect because they are human beings. We believe people are meant to share life through marriage. If your feelings are similiar to ours, we want you to call us.

INTRODUCTIONS, INC.

150 East 58th Street, N.Y., N.Y. 10155 (39th floor)
(212) 891-8035

Attractive, Dynamic, Selective Single -- Seeks UPSCALE JEWISH PROFESSIONALS w/same qualities for WEEKEND CRUISE, Fri., July 29-Sun., July 31. Ages 20's & 30's need only apply. Phone in bio immed: 212-213-0506, M-F, 9-5.

Treat yourself to 2 days & 2 nights of smooth sailing aboard a luxury cruiseliner with other Jewish singles.

Prices start at $295 per person (includes volleyball, swimming, cocktail parties, nightly entertainment, gourmet cuisine and much, much more).

Call for reservations:
212-213-0506
Don't be left ashore...

Great-Looking Professional—Fun-loving woman, 5'6", slim, late 40's, Jewish, nonsmoker, divorced. Love the arts, dining, travel. A class act - seeking same values in secure man. Phone/photo. NYM R046

Jewish Female—Tall, slender, outgoing, pretty, blond, successful businesswoman. Seeks Jewish male professional, 37-45, outgoing, athletic, over 5'9", interested in travel, sports, theater and sharing a wonderful, intimate and caring relationship. Children okay. Photo a must. NYM R105

Ayn Rand Enthusiast—Overachieving male, handsome, successful, passionate about work, play. Seeking a classy, career-directed female, 20's-30's, with brains and beauty. Photo a plus. NYM R054

Promise Her Anything—But give her: love, support and integrity. Successful, sensitive Jewish businessman, 43, seeks bright, bubbly, petite, attractive, together lady to return the promise. Note/photo/phone. NYM R056

Applications For Partnership—Now being accepted by Jewish female, 33. Male, 33-40, must have standard unique attributes and a penchant for not listing them. Prior experience necessary (i.e. no trainees). Must be sane (and require the same). May peruse ads, never responding but secretly hoping that one day...one would appear...viola! NYM R058

"Some Enchanted Evening"—I'll make you my own. You: pretty, slim, vibrant, 38-45. Me: 48, 5'9", 180, handsome, sensuous, caring, secure. I'll fly to your side/never let you go. North Jersey preferred. Note/phone/photo optional. NYM R062

Yours For Song—Handsome business exec, 44, seeks beautiful, playful, slender lady under 40, for romance. Recent photo/phone. NYM R064

Young, Beautiful Rubenesque Woman—Seeks chivalrous, sensitive, single male companion for laughter, love and lunacy. Please be 25-35, and have a romantic soul. Note/phone/photo. NYM R066

Tall, Classy, Handsome—Successful gentleman, 36, intelligent, intuitive, warm, witty and wise, jazz lover. Seeks classy, perceptive, bright, happy, warm, shapely, very fit woman. Photo. NYM R067

Someone Special—Seeks special someone. Bright, warm, very pretty, slim, green-eyed blond. Seeks best friend - Jewish man, 34-44, forever. Photo. NYM R070

Gotham Entrepreneur—42, 5'10", 175. Likes dining out, dry wit. Seeks very pretty Christian lady, nonsmoker, 30-35. Box 204, 1202 Lexington Ave, NYC 10028.

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM R072

Who's Afraid Of Modern Music?—Affectionate, natural beauty, spirited professional woman, 38, 5'7". Seeks a warm, upbeat mensch of success to share love, life and laughter, and to create... Photo/phone/note, please. NYM R075

I'm A Find—41, 5'5", more than pretty, elegant, slender, unpretentious, love Yankees, walks, the arts, dining, hand holding. Seeks successful, funny but serious, emotionally strong, affectionate Jewish man, 42-52, for lasting relationship. Phone/photo/note. NYM R085

Down-To-Earth Black Professional—Female entrepreneur, 40's, new age thinker, seeking active male. NYM R084

If You're Exceptionally Pretty—Blond, 25-32, nonsmoker, down-to-earth, with a sense of humor, tired of meeting jerks and are looking for one man who never thought he'd be in the personals - I am late 30's, tall (6'1", 180 lbs), dark and handsome, successful Christian professional in New Jersey. Your interesting letter and a photo will get a similar reply - the rest is up to you. NYM D087

Concert Pianist—College teacher, male, 41, seeks intelligent, attractive, sexy female. NYM R088

Paul Newman Features—36, successful, independent, bright and fit. Looking for an attractive, equal (26-33) who likes fine arts, music, travel, and fun; who dreams and has an eye towards building a home and family outside of NYC. Photo/phone/note required. NYM R087

Scintillating Scorpio—On outside, kind on inside, NYC blond with hazel eyes, seeks trim man, 48-55, with sparkling eyes and warm heart. Photo/phone. NYM R121

Ex Model, Gorgeous Blond—Jewish female, Wall Street executive, 29 - loves traveling, outdoors, swim and sun, the night life, dancing, rock music, aerobics - and most of all a long term relationship with a high-energy, physically fit, good-looking, caring man with similar interests. Photo/bio, please. NYM R092

Act Now!—Successful, sincere male, 25-30, with winning attitude, saught by selective, very pretty, Jewish female, 26. Nonsmoker. No reply without photo, please. NYM R091

Overworked, Successful Professional—Woman, 41 (looks 31), slim, attractive, petite Wasp, desires sharing more of life's diversions. I enjoy nature, boating, biking, skiing, traveling, long walks and antiques. If you are an honest, intelligent, sincere and affectionate man who wishes to meet his counterpart to share laughter, happiness, friendship and love, please send note/phone, photo returned. NYM R093

Wanted: Friendship And Romance—Jewish professional, 32, 5'2", pretty, seeks 30's man of quality. NYM R097

Matchmaker, Matchmaker!—What happened? Pretty, bright, petite, Jewish female, MBA, 33, still seeking my "catch". NYM R110

Podmate Wanted!—Tall, handsome, blue-eyed, Jewish male pea, 35, seeks attractive, non-smoking female pea, for symbiotic relationship. Let's share our love of adventure, animals, outdoors and cuddling (pods are cozy places). Couch pea okay. Note and photo. NYM R112

Attractive, Successful Female Attorney—Late 20's, Catholic, enjoys theater, music, politics, sports. Would like to meet a professional male in his late 20's to mid 30's. Must have Christian values and want to have a serious, loyal relationship leading to marriage. Photo/phone. NYM R098

North Shore LI—Handsome Jewish millionaire, 6', in great shape and a youthful, easygoing 44. Seeks curvaceous, attractive woman under 35 with good sense of humor and positive attitude. Photo a must. NYM R107

Guaranteed Beautiful and Shapely—40-year-old, accomplished Jewish female, talented and sincere, with a caring heart and romantic nature. Seeks a witty, warm and wonderfully worldly man over 40, to share my life. Please be a down-to-earth kind of guy. Handwritten note/photo. NYM R114

If The Chemistry Is Right—And you're an attractive female, excited about life, spontaneous and sensuous, I'm interested. If you're 30-40, can make yourself happy, trust your instincts and love the person you are, reply with photo. NYM R102

Could I Be Your Prince?—Could you be the princess I seek? I'm 31, Jewish, a slim 5'11", good looking, (references furnished on request!), sensitive, caring, and a successful real estate entrepreneur. Could you share my intertests in music, travel, the beauties of nature, and a healthy, romantic attitude toward life? I traded the rat-race of Manhattan for a charming log home on 5 tree-filled acres in the country. Could we be soulmates? Please tell me about yourself. Photo/phone. NYM R103

Blue-eyed, Cute Jewish Female—26, loves music, movies, the Mets and NYC. You are down-to-earth, sincere, warm-hearted, have a sense of humor and similar interests. Note/photo. NYM R106

Lady Loves Life—Penetrating green eyes, magical heart of this vibrant, sensual redhead, 42, seeks man with pursuits of the mind, body and soul. NYM R108

Victorian Type Woman Sought—25 plus, by romantic, handsome, 6' Jewish exec, 44. Photo please. NYM T418

Attractive, Bright Manhattanite—6', 30, late 20th century fractured value-system (materialistic/spiritual, liberated/traditional, sacred/profane, etc.) and his cat, seek attractive, bright, similarly fractured, playful, self-confident female companion, 20-30, for adventurous, easygoing 50/50 partnership. Interests in photography, film, video, theater, rock 'n roll, scuba a plus. Note/photo/phone. NYM R111

Passionate Writer—Looking to spend time getting to know a man somewhat older who is bright, sexual, tender and emotionally supportive. I am 32, very attractive, very bright and very eager for a relationship that will help both of us grow. You are 45-55, divorced, over 5'8", and open to a creative relationship with lots of talking and touching and a commitment to honesty and sharing. Note/phone/photo optional. NYM R117

Stunning, Vibrant, Jewish Professional—Female, seeks professional man with a sense of humor - who is warm, caring and sensitive, age 40-48, a nonsmoker - to share bagels as we read the Sunday Times. Photo appreciated. NYM R118

Spanish-Indian Woman Wanted—Dark eyes, dark skin, long silky dark hair, by tender loving Jewish Libra, 37, 5'8", 150, black hair, moustache, brown eyes - for loving partnership and more. NYM R119

Wanted:—Fun male golfer, by stunning Jewish redhead, 43. POB 1132 NYC 10023.

Sensuous, Adventurous Romantic—The party was at a magnificent house overlooking the ocean. She wore a black lace dress that clung sensuously to her body. He was tall, dark and distinguished looking - their eyes met from across the room and from that moment on, they knew they would be together. Unfortunately, I could not make the party - so I am placing this ad instead. Very attractive, 38-year-old blond Mahattanite, slender yet curvaceous, vice president of well-known company - with interests that range from cooking to Camus - city nightlife to country wildlife. Seeks an attractive, accomplished man, 40 plus - not afraid of adventure or commitment. Note/photo and phone. NYM R018

White, Jewish, Divorced Male—50, professional, serious/funny, high energy, dynamic, Manhattan/rural life, searching for like female, 39-53. Bio/photo. NYM Q965

NJ Sprite—Attractive professional lady, 38, romantic realist, artistic, loves to laugh, urbane but loves the outdoors. Seeks bright man with warm smile who loves life's spectrum. NYM Q966

Tall 44-Year-Old—Handsome, sexy, Manhattan-based businessman seeks tall, attractive woman, 35-40, who's willing to get emotionally involved. One or two or no children, okay. NYM Q967

Refined, Cultured Female—Intelligent, young, attractive 40, good sense of humor, loves classical music, ballet, travel, singing, comfortable to be with; am equally happy on a car trip to the country, wearing formal gown, on European vacation or in the kitchen cooking for the man I love. Seeking man, 35-50, with good sense of humor, interested in mutually supportive, lasting relationship. Man with children welcome. Photo helpful. NYM R120

Life-Loving Widow—Prefers not going it alone. Seeks male friend, 60's. I am athletic, humorous, bright. NYM R051

Shy, Quiet Writer—I'm 37 and so lonely I could die, just recovering from a personal tragedy. I need an extremely sensitive woman but I'm too shy to meet one. I don't get out much, I'm not the bar/disco type, I find these people so shallow, I'd rather be alone. Need someone very special, someone with a deep soul, someone who has experienced the hardships of life. I can give you a lot of love and rare companionship. I can travel around the world with you. I'd like to publish an elegant newsletter on true love one day. Maybe we could do it together. I'd love your picture. NYM D086

Charming European Woman—Would like to meet professional man: earthy, witty, spontaneous, fun-loving, 45-55, for relationship (I am the above). Note/phone/photo. NYM Q326

An Uncommon Bond—You're a beautiful, bright, very athletic lady, 26-37, with a goofy sense of humor and an uncommon passion: auto racing. I'm a handsome, thoughtful, successful, funny, athletic guy who lives in CT, works in NY and drives race cars. This is gonna be fun! Letter/photo/phone. NYM Q970

Ready For Marriage—Sensitive, cuddly, family-oriented business owner. Seeking adorable, old-fashioned Jewish girl, 21-25, who likes beaches, dining, theater and travel. Respond now - first and last-time ad. Photo/phone/note, please. NYM Q969

Pretty, Blue-Eyed, Petite Brunette—Seeks professional, fun-loving Christian man, 30-40, to share special times, walks in the park, quiet evenings watching old movies, Sunday brunch. Photo a plus. NYM Q973

We Have To Start—Meeting like this. International banker, former ad exec, 26, 5'9", low sense of adventure, Ivy grad, lover of the best in art and ideas, good-looking enough. Seeks young lady who is cool and conservative on the outside, brilliant and Bohemian on the inside, for Manhattan meanderings and automotive escapes. Don't worry - we can lie to your friends about how we met. Exchange notes and photos. Your response treated with confidentiality and respect. NYM Q972

Attractive, Warm—Witty Jewish female, 33, professional with diverse interests. Seeks nice Jewish guy, tall, intelligent, with a good sense of humor. NYM R023

Pretty, Petite Professional—33, single, financially secure, from Europe, living in Northern New Jersey. Seeking professional male, age 30-43, for serious relationship. Photo. NYM R039

Head-Turning Beauty—Brunette, 34, curvaceous, MA degree. Enjoys being a woman, loves to laugh. Health-conscious, arts-oriented. Seeks Christian man for love. Note/photo please. NYM R038

Classic Beauty And Upbeat Style—Smart, outgoing, caring, tall Jewish female, 24, with great sense of humor and interests in the arts/outdoor activities, seeks male of same caliber. Photo. NYM R052

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM Q510

Handsome Harvard Entrepreneur—Artistic, romantic, athletic, 6'. Seeks beauty, brains and joie de vivre in special woman, 25-33. Photo a must. NYM Q896

Tall Jewish MD—31, seeks pretty, petite Jewish female, 24-29, with offbeat personality and wry sense of humor. Photo/note/phone. NYM R020

East Hampton Summer Romance—Female writer seeks man to go to Caldor with, 40-58. Note and photo please. NYM Q542

Attractive, Educated Man—Loving father, widower from NJ, seeks a slim, pretty lady, 28-38, who is into commitment & honesty, for serious relationship. Photo/note/phone please. NYM R021

Sensitive Overachiever Needs A Hug—Attractive Jewish female professional, 35, working hard to make room for what's truly important - family, friends and that special man. Think that's you? Let's talk. Note/phone. NYM Q645

Impossible? You Decide...—I seek a handsome, sincere, incurably romantic, professional, financially secure, single white male - to complement an attractive, warm, financially secure, dynamic, single white female, 28. Note/photo. NYM Q974

Handsome, Intelligent, Romantic—43, 6'1", seeks a very pretty, bright, warm Jewish lady, 27-35, for lasting relationship. Note/photo/phone. NYM Q790

Psych Grad Student—Very pretty, intelligent, petite brunette, 30, seeks friendship, romance and possible relationship of exemplary mutual respect with intelligent, together man. NYM Q976

Lady Doctor—Italian-American, zaftig. Seeks professional white male, 30-45, for simple life, family. Phone. NYM Q978

Pretty, Fun-Loving Professional—Woman, 30's, smart, sexy, athletic, loves life, enjoys music, outdoors, ballet, sports and laughing - looking for a soul mate to share time, thoughts and laughter. Photo and note. NYM Q987

Trim Jewish Male—27, 5'11", educated Brooklynite, works on Wall Street. Passion for movies, sports and Chinese food. Seeks a loving relationship with a slim female, 21-28. Please send photo/note. NYM Q984

If A Sense Of Humor—Is important, then write this educated, slim, attractive lady who is charming, cultured and incurably romantic. She seeks her marriage-minded male counterpart, 45-58. NYM R059

Grown-Up Man Wanted—For committed relationship. Must be articulate, intelligent, with zest for living and sense of humor, 35-50. For attractive Jewish woman, early 30's, tall, nonsmoker. Successful entrepreneur who is as passionate about the arts as her work. Enjoys travel, Scrabble and conversation. Note/phone. NYM R003

Spend Time In The Dark With Me—Nice guy, 36, blond and blue, movie fan extraordinaire, looking for lady friend who loves movies, feels best in jeans, positive and bright, for beginning of a beautiful friendship (maybe more). Script of current life/photo/phone to: NYM Q986

Versed In Humanities—Trim, pretty woman - leggy, 5'8", 40. Seeks Jewish, 40's, male alter ego. Photo vital. NYM Q921

A Good Woman—Mid 50's, looking for a good man. Box 20827, NY, NY 10025.

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Brazilian, Very Beautiful—Aristocratic lady, descended from noble family, financially secure, widow, 39, trim, seeks serious relationship with male counterpart, over 44. Prefer Jewish. Photo. POB 862 West, NYC 10024

Good-Looking Professional—33, Italian, seeks vivacious and sexy older lady for friendship and romance. Note/phone/photo optional. NYM Q606

Blond, Beautiful, Bright—Slim, long hair, 32, healthy, Jewish (but you don't have to be). Interests include bowling, travel, AC, nonfiction, clothes, shopping. Photo/phone. NYM R047

Seeking Just One Man—With an interesting life, who's curious and knowing, handsome and tall, and seeking just one woman, 35, with awfully nice legs. NYM R078

Marriage-Minded Exec—Handsome, truly sincere, warm and caring man, 41 (looks 31), 5'8", fit, seeks Jewish female counterpart. Photo. NYM R073

Country Boy Lost In NYC—Young at 51, looking for slender, 40ish, attractive, fun-loving and one-man woman, for a lasting relationship. NYM R071

Romantic, Fun, Sincere—Male, 34, 5'8", trim, outdoorsy, studious. Seeks upbeat, sensitive, warm, nonsmoking female, 24-34, for a deep, lasting relationship. Letter, photo. NYM R074

European-Born Beauty, 50—Seeks male twin: creator, thinker, soft, very together, peaceful, highly monogamous, distinctly unique, '88 person. NYM R076

Very Special Professional Woman—Pretty, energetic, open, sincere, affectionate. Enjoys life, including classical music, opera, theater, hiking, tennis, travel, fine dining, quiet moments, good conversation. Seeks man, 50-65, who is intelligent, articulate, secure, considerate, stable. NYM B842

Looking For Love—And sharing and companionship on "The Road Less Traveled." Things that are important to me are: personal growth, intelligent communication, childlike fun, humor, the beach, psychology and more. I'm 40, 5'8" and pretty. If you're a man between 35 and 45 who takes responsibility for his actions, is happy with who he is and wants to share the ups and downs of life, please send letter/phone - photo nice but not essential. No smokers, drug users or alcohol abusers. NYM R019

Handsome, Warm, Fun—Jewish MD, 30, slim, athletic, gentle, cultured, east 70's, seeks that one special woman, 20's-30's, with heart of gold. Bio/photo appreciated. NYM Q646

Surgical Specialist—6'5", blond, blue eyes, handsome, athletic, intelligent, 35. Seeks tall, beautiful, intelligent professional, 25 to 35. Note and photo for reply. NYM Q787

Classy, Warm, Funny—Petite, attractive, intelligent, 42-years-young divorced mother of teenager, seeks a special man with similar attributes (except petite) to share great conversations, movies, fine wine and life's ironies. He should have a great sense of humor, be stable, secure, emotionally in touch and ready for a relationship. Photo please. NYM R158

Classy, Warm, Funny—Petite, attractive, intelligent, 42-years-young divorced mother of teenager, seeks a special man with similar attributes (except petite) to share great conversations, movies, fine wine and life's ironies. He should have a great sense of humor, be stable, secure, emotionally in touch and ready for a relationship. Photo please. NYM R158

Is There A Doctor In The House?—I need the right Rx for love. I'm an attractive Jewish-Italian female, 31. You're handsome, Jewish, 35-39. Photo. NYM R154

I'm Just Me (Female)—And pleased about it. If you're a man pleased about yourself, 45-55...Letter/photo. NYM R146

Mr. Excitement—NJ businessman, 40, 6', well-built, handsome (once the wrinkle cream works). A product of my parents: a fun-loving romantic mother. My father bored her to death. A world traveler, I've bored women on three continents. A romantic gourmet, I've bored women to death over long romantic dinners and during quiet evenings by the fireplace. Excited? Please send photo, and hurry! You could be saving some other poor woman's life! NYM R159

ANNOUNCEMENT

Golf Partner—With car, sought by Asian woman, 30's. Share expenses. NYM Q899

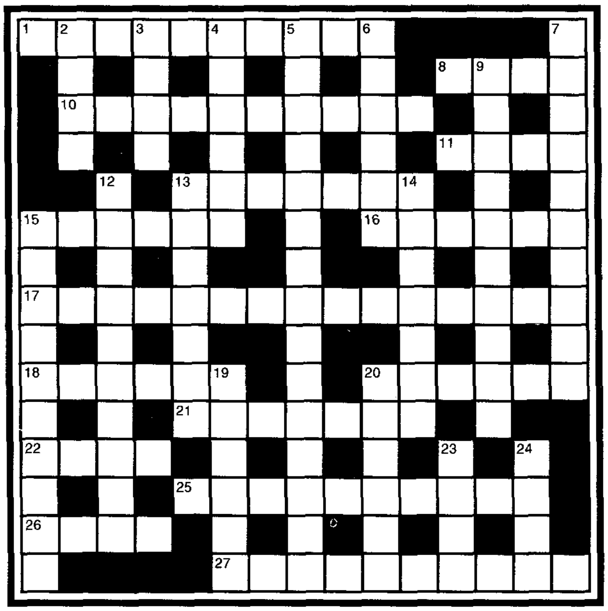
Beth, Tall Redhead—Saint Pat's photo - you forgot your phone. Q398.

Norman From New Rochelle—We met at the Sanctuary on 7/1. Please contact me. Judith. NYM R026

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 They help one to see, for example, about you and the girls. (10)
8 Relative holds one for writer. (4)
10 A wise man with space for flowers has these pioneers at heart. (5-5)
11 Was accustomed to be employed. (4)
13 Went into the water carrying a fish but got separated. (7)
15 Girl made free with what a princess wears. (6)
16 Refreshments included by those who keep open house are most attractive. (6)
17 Where one plays for one's country? (8, 7)
18 Reward for playing at the Oval is a food container. (6)
20 It is about right that religious retreat is a fraud. (6)
21 Charge made for fruit on the island. (7)
22 River Don? (4)
25 Those who run the club cannot quite make a game with ten men. (10)
26 Got up, we hear, as lots of eggs. (4)
27 You go back without a servant to record the subject. (10)



DOWN

2 Period of my early childhood. (4)
3 Place left for shooting at. (4)
4 Where industrious one is on edge. (6)
5 Hostess who makes a team come to earth amid unusual delays. (7, 8)
6 Soaked as the grass above the home. (6)
7 Old master caught being changed for modern artist. (10)
9 Examiners sip cornets when they are runny. (10)
12 Sailor I class as a spider. (10)
13 Etiquette is an instrument for keeping company to the point. (7)
14 Illness which would make one pass away if one didn't take the waters. (7)
15 Hard labour is a vital occupation for an academic. (6-4)
19 Important building where one article has to be in position. (6)
20 Swear during a game? (6)
23 Deadly hill. (4)
24 Male presenting a play without gin in it. (4)

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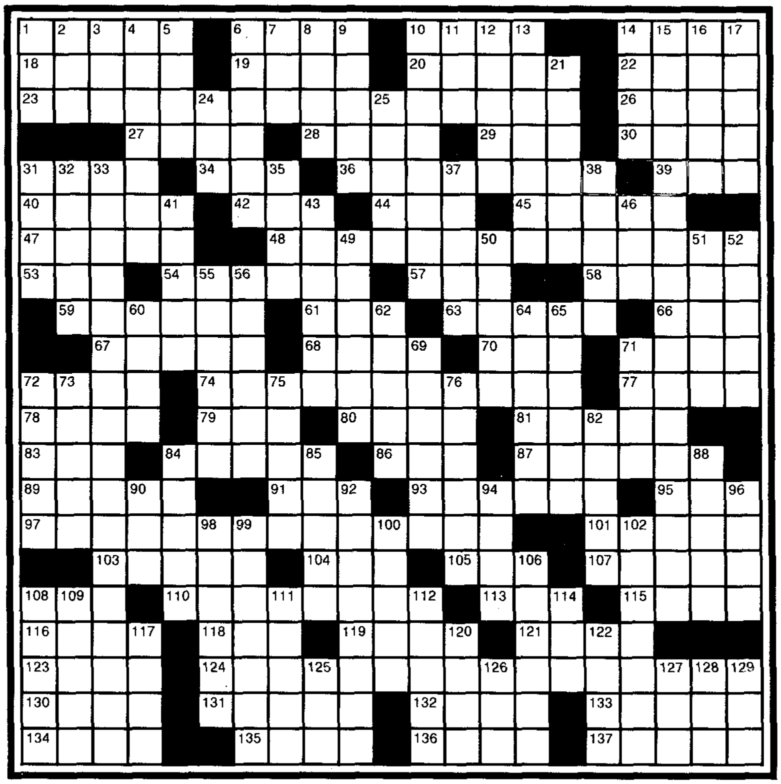
'LEO AND COMPANY': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

1 Gun-toting
6 Song for Sutherland
10 Sibilate improperly
14 Taj Mahal's city
18 Weight-watcher's possession
19 Polish with a chamois
20 Kitty pay-ins
22 Look —— (pay a quick visit)
23 Orthopedist's concern?
26 Lacking politeness
27 Peddle
28 Olden times
29 French nobleman
30 British carbine
31 —— vu
34 Golfer Venturi
36 Accented
39 On a winning streak
40 Wax eloquent
42 Won at musical chairs
44 Scottish John
45 Elicit
47 Olympics entrant
48 Quartet's song?
53 Start of a J F K quotation
54 Achieve
57 Greek letter
58 Begin, at tennis
59 End of Lent
61 Aye's opposite
63 Vote in
66 Kareem, formerly
67 Lions, in Roma
68 Modified organism
70 Lawyers' org.
71 Coal receptacles
72 Liver fluid
74 Obeyed rules?
77 Ablush
78 Droughty
79 Dutch commune
80 By herself
81 Encore
83 —— Paulo, Brazil
84 Haircut discard
86 Choose
87 Brewer of song
89 Word with ear or tube
91 Sounds of surprise
93 Burglars' capers
95 Not a GI
97 Chemistry Nobelist?
101 Convex moldings
103 John —— Garner ('30s veep)
104 Compass pt.
105 Bushy clump
107 Ohio city
108 Sine —— non
110 Arboreal amphibian
113 Jamaica export
115 Icelandic epic
116 Kremlin abbr.
118 Happy —— lark
119 Pressing need
121 Covenant
123 Tributary of 84-Down
124 Goes straight at?
130 Thin tin plate
131 Finn's neighbor
132 Everybody: Ger.
133 Creamery
134 To boot
135 B'way hit signs
136 Caesar's 559
137 One-celled animal

DOWN

1 Cigar dropping
2 N.Y.C. building
3 Impair
4 Raise
5 Remove, on proofs
6 Residences
7 Homer
8 Conjectural
9 Ethnic coiffures
10 Mangle
11 Bank-acct. payoff
12 Author Terkel
13 Looked over
14 Affectations
15 How the cast cooperated?
16 Cowboy carnival
17 With regard to
21 Withdraw formally
24 Octopus's defense
25 One of the Shaws
31 David Copperfield's love
32 Do a blackboard chore
33 Ari's lady?
35 Space monogram
37 Growing out
38 Dared, old style
41 Muse of poetry
43 Twisted together
46 Suffix for corpus
49 Plays charades
50 —— Lama
51 Microwave devices
52 Full of tidings
55 Camp dweller
56 Kind of vacuum tube
60 Future plant
62 Crude person
64 Early diesel-engine subs
65 "I —— It for You Wholesale"
69 Greek oracle's town
71 Camembert's kin
72 Pesto ingredient
73 Teheran citizen
75 Ancient fabulist
76 As yet unrevealed
82 Pyromaniac's crime
84 Nottingham's river
85 Ike's WW II HQ
88 Was under the weather
90 Ex-queen of Spain
92 Dawn sights
94 Operatic prince
96 Passport entry
98 Takes it on the lam
99 Teeter-totters
100 Arrowsmith's wife
102 Robin Williams film locale
106 Bi-level apartment
108 Allotment
109 Customary
111 General Ira
112 Spoil
114 After avril
117 Sweeney of "Anything Goes"
120 Gwyn or Carter
122 Musical epilogue
125 Tokyo before 1868
126 Actor Wallach
127 For shame!
128 Eye, to a poet
129 Scandinavian rug



Solutions to last week's puzzles appear on page 64.

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16 mg "tar," 1.0 mg nicotine av. per cigarette, FTC Report Feb.'85.